OVERSTREET
COMIC BOOK MONTHLY
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CAL LA HAN

OVERSTREET

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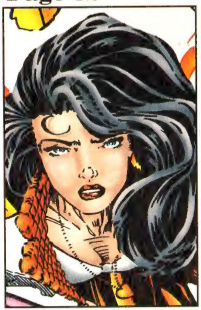

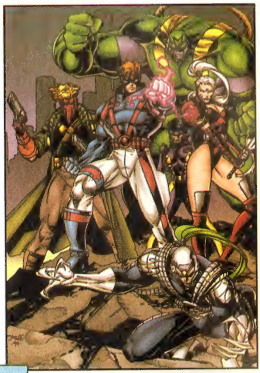

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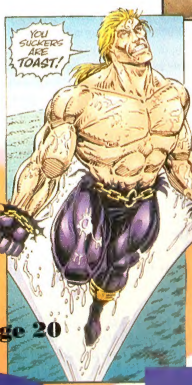

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LEONARD NIMOY'S PRIMORTALS

IDLE

The Ride's Just Starting!

LETTER FROM THE EDITOR

I've got a lot of topics to cover and very little space to do it... so let's get this issue started.

• As many of you know, there's some big changes going on at the Overstreet offices... the biggest news is our merger with Gemstone Publishing, a sister company of Diamond Comic Distributors (check out the announcement on page seven for more info). Together we hope to bring readers an informative and exciting magazine that you can turn to every month for the latest news and comic information. You don't want to miss it!

• Spawn collectors... check out the *Overstreet Premium Ring Price Guide*. The first issue contains an exclusive offer for a collectible Spawn ring available *only* in the first momentous edition! The *Ring Guide* will be released in November, so ask your local comic shop to reserve your copy now!

• Jim Lee and WildC.A.T.S. fans will want to turn immediately to page eight and peruse Andrew Thomas Lee's article. It really covers the bases on the new animated Saturday morning WildC.A.T.S.!

• Our Indy Press Pro-File this month features *StormQuest* and the Sky Universe. Based on what I've seen so far, this new publisher is really going to go places!

• Tony Starks plays guts poker and goes way out on a limb with his regular column, Comics In A Flash. Tony attempts to actually predict the top 20 Bronze Age books a decade from now! Check out Tony's intriguing analysis on page 48.

• In the last five years or so, more and more collectors have started to notice comics with Adolph Hitler covers! This strange but interesting genre is totally bizarre and worth quite a few bucks as well! Steve Gentner's Gallery Of Greats feature shows us some of the most incredible covers in comic book history!

• And there's so much more! Flix & Pix, The Renegar Report, Dethgrip, Primortals, Team 7, Street Fighter, Archie's Love Showdown, Nick's Picks, Card Sharks, The High End Market Report, Pat Calhoun's Adventures Into Weird Words, Letters To The Editor, our Monthly Market Reports, and the best Price Guide in print... all under one cover!

• But the ride doesn't stop there! Our next issue is just as incredible! We call it the Generation X "Mega-Magazine", and it's another blockbuster! Besides the latest comic news and a classic interview with superstar Mark Verheiden (TimeCop), there's a coupon for the *Generation X Prelude*! All this in one amazing issue!

The next few months are going to be a roller coaster ride of excitement here at Overstreet. My advice to you is... HOLD ON! The ride's just starting!

Gary

Gary M. Carter

P.S. EVEN MORE BIG NEWS! I am very happy to announce that the original *Comic Book Marketplace* will be revived as a monthly publication and is scheduled for release in early '95. The magazine will be published out of Gemstone's new San Diego office and will target Golden Age and Silver Age collectibles. Look for this exciting new magazine in comic shops and book stores soon!

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Gemstone Publishing Buys Overstreet Publications

When Gemstone Publishing, Inc., a sister company of Diamond Comic Distributors, Inc., purchased Overstreet Publications, Inc., on September 2, it marked not only a major business deal for the comics and collectibles industries, it signified a milestone in the 20+ year friendship between Publisher Robert M. Overstreet and Diamond President and CEO Steve Geppi.

"I've known Bob Overstreet for more than twenty years," Geppi said in announcing the deal, "and I have the greatest respect for the knowledge, integrity, and dedication that he and his publications constantly display in serving the needs of collectors everywhere.

"For me, this represents more than simply Gemstone buying a company," Geppi added. "It represents an opportunity to welcome one of our industry's most famous and reputable publishers into the Diamond family, and I'm thrilled and honored that they've decided to join us."

Gemstone acquired selected assets and liabilities of Overstreet Publications, as well as all of the company's intellectual properties, including the price guides and magazines which are widely regarded as among the most reliable in the collectibles field. Negotiations began informally between Geppi and Overstreet at the 1993 San Diego Comic-Con and concluded this year at the 1994 Comic-Con.

(Ironically, Gemstone itself came into being as a result of a transaction between Geppi and another close friend, Russ Cochran, in December of 1993. Then, Diamond purchased selected assets and liabilities of Russ Cochran, Publisher, Ltd., including the license which allows Gemstone to reprint classic EC Comics.)

As a Gemstone imprint, Overstreet Publications will continue to publish its renowned annual *Comic Book Price Guide* and many other titles, including *The Overstreet Comic Book Grading Guide*, *Overstreet Comic Book Monthly*, *Gold & Silver: Overstreet's Comic Book Quarterly*, *Overstreet's Indian Arrowhead Price Guide*, and the forthcoming *Overstreet Premium Ring Price Guide* (scheduled for a November release).

The Overstreet staff will also work with Gemstone on its recently announced *Comic Character Premium Price Guide*, to be written by noted author and collectibles authority Ted Hake for publication in 1995.

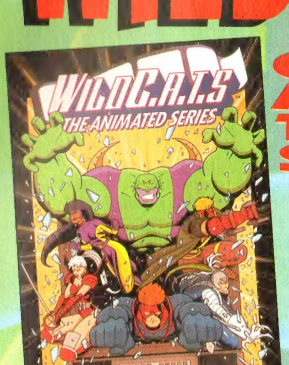
In early November, the Cleveland, Tennessee-based company and several of its key officers--including Overstreet and his wife, Advertising Director Carol Overstreet--will relocate to Gemstone's home office in Timonium, Maryland, where Overstreet will remain responsible for the company's day-to-day operations. Technical Director Tony Overstreet, Production Coordinator Todd Hoffer, and Michael Renegar--who will be promoted to Editor of *Overstreet's Comic Book Monthly*--will also relocate to Maryland.

The Overstreet organization will also retain the knowledge and experience of *Comic Book Monthly's* former Editor, Gary M. Carter, who will become Editor of the *Comic Book Marketplace* (soon to be revived as a monthly publication). His wife, Lisa Carter, will serve as the *Comic Book Marketplace* Art Director and Pat S. Calhoun will serve as Associate Editor. The Carters will operate out of a new branch office to be established in San Diego, California.

"We are delighted that both Gary and his wife, Lisa, have decided to stay on and become part of the Gemstone family," said Geppi. "Guided by their vision, the new *Comic Book Marketplace* will provide collectors with an excellent new monthly magazine specifically targeting fans of Golden Age and Silver Age collectibles."

"As we draw closer to the publication of our twenty-fifth annual *Comic Book Price Guide*, all of us at Overstreet are very excited about becoming a part of Gemstone," said Robert Overstreet. "We have always worked to provide collectors with the most reliable information available, and joining forces with Gemstone will take us to the 'next level' in terms of making our publications more informative, accurate, and entertaining than ever."

JIM LEE'S WILDC.A.T.S.



C A T S Cartoon Adventure Ten O'clock Saturdays

As a young boy thrilling to the TV adventures of Jonny Quest, the original Spider-Man cartoon, Ultraman, Johny Socko and his Flying Robot, and Adam West's Batman, Jim Lee couldn't have realized that he would one day accomplish what few comic book creators have done -- bring their creations to animated life on television! This fall, on October first, Jim Lee's WildC.A.T.S, Covert Action Teams premieres on CBS.

In a recent interview, Jim Lee describes the *wild* ride he's been on for the last two years, "Two years ago, I hadn't even thought about publishing. I was pretty concerned with getting my X-Men stuff out there. I just never really saw that coming. I think when we got into development (with the cartoon), it was a possibility, but it was a long shot. And then, when we finally got the pick-up, I was jumping up and down! I couldn't believe it! As the date gets closer and closer to actually happening, your mind starts thinking, 'Wow! this really is going to be out there. It's really going to hit a lot of people, a lot of kids out there!' As I've gotten more stuff from the animation studio, in terms of pencil tests and some sample animation, you really think, 'Wow! This is pretty cool!'"

Lee goes on to describe seeing his creations from a new perspective, "You're use to seeing the characters on paper. You're used to reading scripts about the characters. In comics we do that all the time. When you start *seeing* them move on the screen, that's an additional element, an additional element that you never imagined before. And then, as Playmates has brought in toy samples and things like that, you think, 'There's going to be a lot of people out there promoting and pushing WildC.A.T.S.' It's kind of your little chance to be part of the pop-culture wasteland. Who knows, twenty years from now, they could be making a WildC.A.T.S live-action thing a la the Flintstones."

The WildC.A.T.S come to Saturday mornings with the help of veteran animation professionals including David Wise, who has worked on the Star Trek cartoon, Teenage Mutant Ninja Turtles, and Transformers. Also Bobtown Productions including John Lamb, John Kafka, and Russ Mooney will bring their collective experience to the table. These animators were involved with Darkwing Duck, Ren and Stimpy, and Teenage Mutant Ninja Turtles.

WildC.A.T.S' animated incarnation targets a younger audience. Comic book fans will notice some changes to the team. According to Jeff Mariotte, writer of the new *WildC.A.T.S Adventures* comic book, "Orb in the original comic book was a facet of the orb and a Russian cosmonaut. In the cartoon, she's simply a Kherubim super-computer in human form. By the same token, in the cartoon as well as in WildC.A.T.S Adventures, Jacob Marlowe is human and not a Lord Kherubim who lost his memory for thirty years and thought he was a human."

Lee explains the changes to the characters, "They've really tried to stay away from the back story. It's dealt with kind of in the middle. They don't want to make it into a flashback-dependent show. It's covered pretty broadly with some quick sentences, there's some visuals in the pilot, but in subsequent episodes they just refer to it, they don't really go into a big production deal about it. We consciously made a decision to focus on the here and now, the battle as it exists between the WildC.A.T.S, who are super-heroes and are either full aliens or half-breeds, against the evil Daemonites. It's just mentioned that they've been fighting for thousands of years, but here it is in the here and now and that's where the episodes take place."

By Andrew Thomas Lee

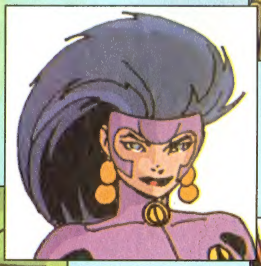
JIMLEE
'94

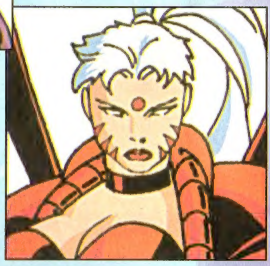
Early rumors of the fall Saturday morning line-up hinted at a possible Image line-up on CBS, consisting of the Savage Dragon, Youngblood, and WildC.A.T.S. Image fans wonder if the show includes any guest appearances of their favorite Image characters. Lee answers, "All the stories have been written and there are no other Image characters in it. There are characters like Majestic, Pike, various villains, and secondary characters from the comic book itself. Colby from the Black Razors is in there. Things are really taken from the WildC.A.T.S continuity, more so than anything else. In the discussions we had early on the show, they wanted to keep the conflict pure. Anyone who has a super power in the show is either a Kherubim, a Kherubim descendant, or a Daemonite. You can start getting into people who got their powers by radiation, or by fluke chance, or by 'Hey! I found this medallion and now I've got this power!'- but they felt that the show itself had a certain amount of complexity, with the back story, and the layers of history, and who's human, who's not human, who's half human... They wanted to keep it uncluttered. It doesn't mean that other heroes won't appear in the second season, if we get the green light for that. But it has to be presented in a way so that the kids know and understand that 'this guy is not a member of the WildC.A.T.S, this guy is another super-hero who has powers because of this reason.'"

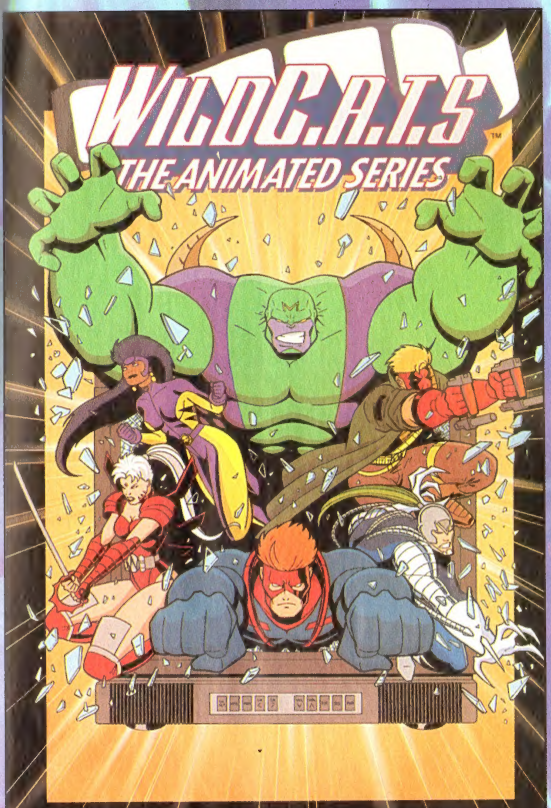
The WildC.A.T.S' creator looks forward to his new, younger audience's reaction to his heroes, "I think in the comic book the female characters (Zealot and Voodoo) tend to be more popular, given the age bracket of the readers. I think Grifter will be popular for both audiences, both the comic book fans and the TV show fans. But I think if you're a little kid, you might like Maul because he's strong and the most powerful, that's the kind of thing younger viewers react to more so than your everyday comic book reader, who has seen those kinds of characters. Comic book readers look more for the exotic, but younger kids look for the powerful, the tough ones."

While the show takes aim at younger audiences, Lee thinks there's something in the show for all audiences, "The show really has the continuity, with a fairly clever build up. Even though I say that the show is for a younger audience, there are puzzle-like elements that I think will appeal to older fans. I've seen the animation and it looks really sharp!"

WildC.A.T.S the cartoon and the *WildC.A.T.S Adventures* brings something new to the comic book audience. Jeff Mariotte explains,







"All of our episodes on TV are new stories. These new stories are adapted into *WildC.A.T.S Adventures*. They're loose adaptations. It's not like you'll read the book and you'll see the episode word for word. They cram an awful lot of stuff into a twenty-two minute TV show. The flow of the comic is different. So we're changing things around and that's part of what makes it fun for us."

Lee describes the approach that the cartoon writers have taken to the show, "What they wanted to do was take the basic story of the four-part mini-series, which was this quest for the orb, and broaden that to thirteen episodes so that now the Daemonites have a purpose here on Earth and the WildC.A.T.S have a reason to stop them. All the episodes start when men deal very heavily with technology, sort of a quest for technology, to find the orb, to help locate the orb. I think it parallels our society today. We're really in a technological age and that comes through in the cartoon. It deals with the Daemonites taking over key political figures to get closer to the orb, and that ties in to what transpired in the mini-series."

Lee adds that the characters will continue to develop on the new cartoon, "A lot of the stuff goes into a certain character's back story and focuses on that person's character or origin, or where they came from. And a lot of that was supplied by us. I've always had a lot of ideas for the characters, we just haven't had time in the comic book to deal with it. Basically, we sat around with the writers and said, 'This is the deal with Zealot. This is the deal with Grifter.' A lot of that will actually happen in the comic book, probably in a slightly modified way. The pilot episode deals with the Wild C.A.T.S recruiting Reno, who becomes Warblade, into the team and it centers on his decision to become a superhero, join the WildC.A.T.S, and battle the Daemonites in this ages-long covert war, shaping the evolution and development of humankind."

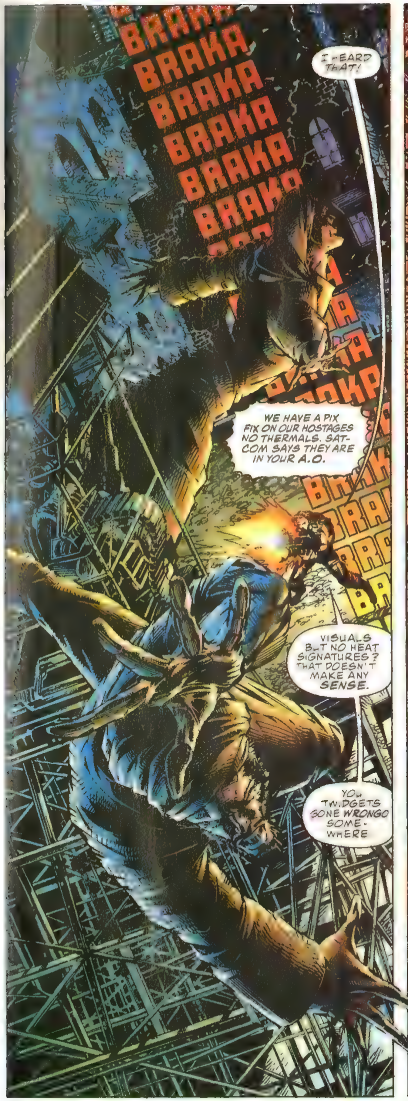
WildC.A.T.S' fans will have two sources of covert action in print. Of the new comic book series, Jeff Mariotte says, "I think if they come along for the ride, they'll be pleasantly surprised." At the same time, the readers of the WildC.A.T.S' regular series can look forward to rising star writer James Robinson (*The Golden Age, Starman, Firearm*) work on the title.

Lee concludes with a philosophical look toward the future of the animated covert action team, "We have a lot of plans for it, and hopefully if we get the second season, there are some other things I want to do that haven't been done on Saturday morning, with respect to the show's approach, and sort of play with the conventions. It's going to be as much of an event for me. I've seen all the different elements. I've proved all the different elements. But, when it all comes together, you never know what you're going to get. It should be interesting."

GONE ANIMAL
LZ IS HOT!
TAKIN' HITS. THEY WERE EXPECTIN' US!
ANOTHER DAY IN THE ARMY, BOYS!
HOSTAGES ARE CONTAINED BELOW. KEEP YOUR EARS UP AND WATCH FOR FRIENDLIES.
FRIENDLIES?

THE SEVENTIES. THE REST OF THE COUNTRY HAS TRADED IN THEIR TIE-DYES FOR LEISURE SUITS.
AND TEAM 7? WE'RE ON THE WORLD HATE TOUR, VISITING COUNTRIES THAT DON'T WANT US THERE.

I DON'T SEE ANY FRIENDLIES!
ALL I SEE IS BAD NEWS!
BUT IT HAS TO BE DONE. AND IT'S MY JOB TO SEE IT DONE
LYNCH! WHERE YOU WANT ME?
TAKE SOME OF THIS HEAT OFF OUR TWENTY, CRAY! IMMEDIATE!
BROARR!


BRAKA
BRAKA
BRAKA
BRAKA
BRAKA
I HEARD THAT!
WE HAVE A PIX FIX ON OUR HOSTAGES NO THERMALS. SATCOM SAYS THEY ARE IN YOUR A.O.
VISUALS BUT NO HEAT SIGNATURES? THAT DOESN'T MAKE ANY SENSE.
YOU THINK SATS GONE WRONG SOMEWHERE

WHOOMPH!
HURRY UP WITH THAT SHAPE CHARGE, CHANG!
BRAAAP!
HEY, IT'S NOT THE KIND OF THING YOU WANNA RUSH COLE

Generation X, Sandman, & The New Legion

Generation X #1 (Marvel)
What do you do when you've lost sight of why you began? If you're Professor Charles Xavier you begin again from scratch. By restarting his School For Gifted Youngsters at Emma Frost's old Massachusetts Academy, Xavier hopes to help train the next generation, the "X Generation" of mutants, yet again. With joint headmasters Sean Cassidy (Banshee) and Emma Frost (the White Queen) things are bound to be interesting. Also, with characters stranger by far than the majority of the Marvel Universe, this group may be the unique offering we haven't seen from the comic industry in many years.

Badger: Shattered Mirror #2 (Dark Horse)
Norbert Sykes is a disturbed man, the Badger is even more deeply disturbed, it's a shame they're the same person. Mike Baron retells the origin of the Badger in this mini-series in the most sophisticated story this character has seen yet. Jill Thompson here continues the gentle and beautiful work she started doing in *The Sandman* here. This style of art provides the ideal counterpoint to the disturbing and driving story. If you were a fan of the Badger before (or even have no idea who he is), find this book!

Legion Of Super-Heroes #62 (DC)
Everything old is new again, and vice versa. In the aftermath of Zero Hour, DC has opted to begin the Legion of Super-Heroes over again... from scratch. Some things will look familiar, a lot of things are profoundly different. New scribes Mark Waid and Tom McCraw jointly write this title and its sister book *The Legionnaires*. Oncoming artist Lee Moder captures the teen look of the young Legion ideally in this "rebuilding of a legend."

Lone Ranger And Tonto #1 (Topps)
"Tonto, go into town and find out what the outlaws are up to." "Forget you, Kemo Sabe. Every time I go into town I get my backside kicked. Do it yourself!" This is what writer Joe R. Lansdale presents to us as the relationship between the Lone Ranger and Tonto. Not content to rest on the stereotypes presented in the past, Lansdale gives characters who are more three-dimensional and believable. Tim Truman was the only person who could have given this story artistic credit, and he has in spades. Sure to tick off Lone Ranger purists, but well worth the reading.

Human Remains (Black Eye)
Newcomers Darren Raye and Sean Scoffield bring the reader three interwoven tales that stand alone and yet make a whole tapestry at the same time. Writer Darren Raye is able to sculpt an engaging atmosphere in each of these three stories that pulls the reader into the foggy wet city the story takes place in. On art chores Sean Scoffield renders the stories in a style somewhat reminiscent of Dave McKean but still stamped with Scoffield's unique style. Yet another excellent Black Eye!

Desert Peach: The Good Uncle (Aeon)
Donna Barr continues to tell the story of Irwin Rommel's effeminate younger brother Pfirsisch... and his grave-digging support battalion. In this issue a new doctor arrives in the company and proceeds to take a shine to Pfirsisch's infant son. At the same time, the local Arabs are suffering while their sons are being savagely attacked and mutilated. Barr tightly weaves an humorous tale within a murder mystery... and manages to keep the reader completely involved.

Break The Chain #1 (Marvel Music)
Rapper KRS-One and Kyle Baker work together to provide this narrated and soundtracked comic book about growing up African American in the inner city. Both the lead character and the creators exhort the reader to find out about the history of Blacks. Learn from positive role models, not from negative... this is the message, and it's long overdue, regardless of race.

© Darren Raye & Sean Scoffield

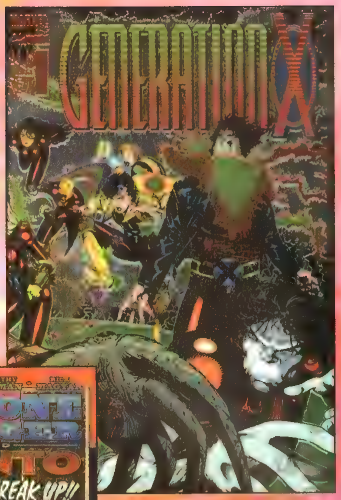
© Donna Barr

By Nick Wyche

Optic Nerve #7 (Adrian Tomine)
Adrian Tomine (pronounced "toe-may") returns with this (his last by the way) mini-comic. Those of you who picked up the book when it was previously recommended know that Adrian is an amazing writer. The art in this mini-comic takes yet another quantum leap and will knock your eyes out! Adrian is taking Optic Nerve over to Drawn & Quarterly to produce it as a full-sized comic for the spring of '95. If you can't send him a couple of bucks to P.O. Box 4025, Berkeley, CA 94704, be sure to make your retailer order his new book.

Dark Horse Presents #89 (Dark Horse)
This is probably going to be the shortest review I've ever written in this column: Mike Mignola, Hellboy, medieval ghosts, and werewolves! To quote the great Stan Lee, "NUFF SAID!"

Sandman Mystery Theatre Annual #1 (DC)
A mugger is loose in Central Park and Wesley Dodds hasn't dreamed of him... what's wrong? Told in several chapters with different artists, Matt Wagner, and Steve Seagle weave yet another story of the seamy underside of 1930's New York City. This book consistently provides that noire feel that continues to make *Sandman Mystery Theatre* one of the best!



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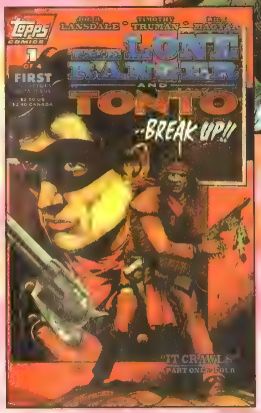

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RR BattleTech!

TV Toons & Tyco Toys

Animated BattleTech Series Debuts This Fall

Television will never be the same when BattleTech The Animated series debuts this fall. Filled with state of the art computer generated animation, each action packed story is based on the popular role playing game from FASA. The story is set far into the future where Major Adam Steiner and his freedom fighters must fight a large invasion force of genetically engineered soldiers called The Clans piloting thirty-foot tall walking combat vehicles called Mechs. Major Adam Steiner and his Strikers must defeat The Clans and the Ruthless Star Colonel, Nikolai Maltus.

A comic book (from Malibu) and toy line (from Tyco) based on the show will be introduced later in the year. The creators of BattleTech summed it up. "We are very excited. In just a short time BattleTech has become a multimedia entertainment source soon to be accessible through an animated series, comics, video games, and more!

Tekno Comix To Have Official Phone Card

Big Entertainment have signed a contract to create the Tekno Comix Official Calling Card, an interactive prepaid long distance card. This collectible calling card allows fans access to futuristic characters created by Big's Tekno Comix imprint by offering news on company events, interactive trivia games, sweepstakes, comic book updates, and sneak previews of Tekno Comix products as well as providing telephone calling card services. In addition, the purchasers or fans will have access to an open forum where they can leave comments on Tekno Comix universe or listen to fellow fans.

The artwork on the front of the cards will display full color pictures based on the futuristic universe of Tekno Comix characters which are now being created by Big's media celebrities, best-selling authors, and popular comic book writers. They include such notables as Gene

By Mike Renegar

Roddenberry, Leonard Nimoy, Mickey Spillane, John Jakes, Neil Gaiman, Anne McCaffrey, Issac Asimov, D. C. Fontana, Majel Barrett Roddenberry, and Max Allan Collins.

Marvel X-Titles Discontinued

Rumor has it that Marvel will discontinue its X-Men family of titles with their December issues. In December, X-Men founder Charles Xavier will die, but circumstances will cause his death to occur over twenty years ago, well before the formation of his legendary team of mutants. His murder in the past will spell a very different future that will affect the entire Marvel Universe, and obviously have a devastating effect on the current X-Men titles.

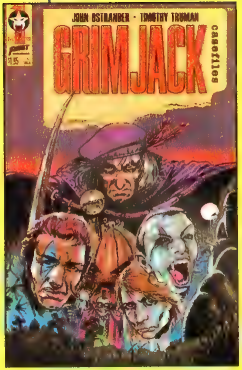
In January of 1995 Marvel plans to instigate the following changes: 1) X-Men is discontinued. In Mutants #1 we join Magneto and his premiere team of mutants; 2) Uncanny X-Men is discontinued. In Uncanny Mutants #1 Magneto and his wife, Rogue, tend to their young son; 3) Wolverine is discontinued. In Weapon X #1 we meet the most dangerous mutant team of all: Logan and Jean Grey.

4) X-Factor is discontinued. In Factor-X #1 Cyclops betrays his father… Mr. Sinister; 5) Excalibur is discontinued. In X-Calibre #1 Nightcrawler and Mystique embark on a quest for the woman named Destiny; 6) X-Force is discontinued. In X-Posse #1 Gambit and his lover, Lilia Cheney, begin the biggest jewel heist of all… the theft of the M'Kraan crystal;

7) Generation X is discontinued. In New Mutants #101 Colossus and his wife, Kitty Pride, discover that his long lost sister is in the slave pits; 8) X-Men Unlimited is discontinued. In X-Men Chronicles we see how Magneto formed the Mutants; and 9) Cable is discontinued. In X-Man #1 someone has escaped from the clone banks and it's Nathan Christopher!

Marvel To Continue With "Painted" Projects

With the success of the Marvels series, Marvel Comics has decided to release the Marvel Select Editions of three titles not seen since the seventies: *Tales to Astonish*, *Tales of Suspense*, and *Strange Tales*. Each of these one shot issues will be written and painted by some of the top artists and writers in the field. *Tales to Astonish* will be written by Peter David and fully painted by John Estes, *Strange Tales* will be written by Kurt Busiek and painted by Ricardo Villagram, and *Tales of Suspense* will be penned by James Robinson and painted by Colin MacNeil. The books will be priced at $6.95 and will be packaged in the new "Marvel Select" format which features high quality glossy paper stock and acetate covers.



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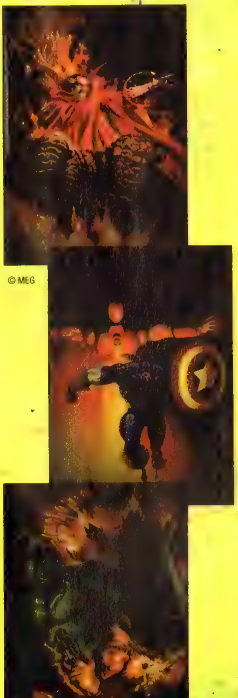


© MEG

GrimJack: The Movie

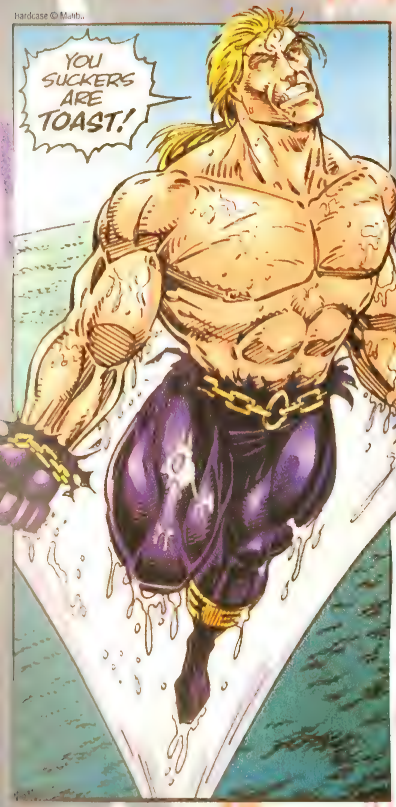
Classics International Entertainment has entered into an agreement with Rattlesnake Productions Inc. to form a new corporation, the primary purpose of which will be to facilitate the production of a major motion picture based on CIE's comic property GrimJack.

"This is an unusual and very exciting way to structure a motion picture deal, with a great deal of potential for both CIE and Rattlesnake," said Richard S. Berger, Chairman of CIE. "The fact that CIE has an opportunity to directly benefit from the potential success of our GrimJack property on the big screen is fantastic for us."

GrimJack is the main character in a series of eighty comic books and graphic novels created by John Ostrander and Tim Truman, first introduced by CIE subsidiary, First Publishing Inc., in 1984.

Douglas Netter, chairman of Rattlesnake Productions and anticipated producer of the film, says that there is an unusually high amount of potential in GrimJack. "GrimJack himself is a strong and identifiable character. The worlds that come together in Cynosure (the world where GrimJack lives) are visually and dramatically stunning," he said. "I'm confident that these factors will combine to create a very exciting and exotic film, which will take full advantage of the special effects available to us today."

JIM CALLAHAN



Hardcase © Manh.

Could you give me a little background about yourself?

I'm 32 years old and I'm originally from Buffalo, New York. I'm presently living in Fresno, California with my wife and kids.

How did you originally become interested in comics?

When I was a kid, I was playing over at a friend's house and he had a bunch of comic books... *Ka-Zar's* and *Incredible Hulk's*... and I was looking at them and saying, "Wow, this is really cool!"

Then I went into a 7-11 store with $5 and bought a ton of books... I picked up a little bit of everything. There were a few characters that I really got hooked on... mainly Warlock, Captain Mar-Vel, Iron Fist, and some Kirby DC stuff. Reading comics broadened my horizons and helped me through a rough time in my life. It let me escape into another world.

How long have you been drawing comics as a profession?

I've been involved in comics off and on for about six years. I got interested in working on comics when I was assisting a friend who was scripting comics for an independent company. When that company went out of business, I had enough confidence to give it a go myself.

I put some samples together and with the encouragement of Norm Breyfogle and Brian Stelfreeze, I decided to go to the comic conventions and show my work to some of the publishers. I wasn't aware of all the different companies, but I was pretty fortunate, and I got hired right away. But after a few projects didn't make it to print, I became discouraged and went back to doing other things. I really got back into comics when I saw Frank Miller's *Dark Knight*. I was just floored by how much comics had changed.

Then I started doing some things here and there... and some stuff with Beau Smith at Eclipse on the resurgence of the Atlas characters. They were going to bring back some of the old characters and redesign their costumes.

interviewed by Todd Hoffer

Later, I received a call from Chris Ulm after the first Ultra conference. He told me they wanted me to help with the founding of the Ultraverse universe. After working with Chris for four and a half months, I started to work on *Hardcase*. They had offered me other titles to work on, but I choose *Hardcase* because they gave me the freedom to revamp the character.

What other companies have published your work?

Well… there's Marvel. When I was first trying to get into comics, Marvel had a policy of carrying plots around with them. If they liked your work, they gave you a plot to do. I had done a ton of them and that led to some inventory stories, some of which have never seen print. I have also done pin-ups for Marvel.

I have also done work for some smaller companies. At the present I'm doing pin-ups for Beau Smith at Image and DC and I'm doing some stuff with Tekno Comix that I'm pretty excited about.

How do you feel about the way the various companies are presenting their products?

I think what is going on with Marvel and DC is great, and of course Image puts out a quality package with a good story and excellent artwork… and with excellent color and on better paper. I suspect it must be pretty tough for other companies to compete with them if they're not able to offer that type of a package. But that doesn't mean they're selling just because of the way they are packaged. They have to be written and drawn by talent with quality… and every single one of those guys is a really talented creator. I'm talking about guys like Joe Quesada at Event Comics… Bart Sears at Ominous Press… they are producing enjoyable stories with great art. Maybe that's the key… if the artist has a pleasing style and the work is presented in a quality format, the fans are probably going to buy it.

Who has influenced your artistic style?

There were a couple of guys who influenced me artistically. I've always drawn, ever since I was a child. I taught myself how to draw comics from looking at superhero comics. Of course I had some schooling too, but the people that really affected me as I was learning were Bernie Wrightson, Gil Kane, and Jack Kirby. I think their work is really dynamic and practically jumps off the page. There's also Mike Ploog, John Buscema, and Jim Starlin, their work is just amazing to me.

I'd have to say that I'm really a big fan of Gil Kane. His work really affected the way I look at things… especially back when it seemed he was doing just about every Marvel cover there was.

Are there any artists out there today whose work you feel really stands out?

There are a handful of guys that I would say can really draw! Mark Silvestri… Jim Lee… those guys are amazing! Jeff Johnson is great… and Bill Sienkiewicz… I love his stuff! Kevin Nolan's stuff is amazing too. Some of the newer guys like Scott McDaniel (who is doing Daredevil) have beautiful stuff.

I'd also like to say that I think there's a lot of guys out there that are just overlooked because there is so much incredible talent out there now.

Up until May, you were working with Todd Johnson and Larry Stroman with Axis comics. What happened with Axis?

At first, things were pretty good, but then they got out of control. I think those guys finally got to the point of being burned out and said this isn't worth doing any more.

Dethgrip was going to be released in March and got pushed back to May. I was really down when it all came to an end. I had so much work done on that project that when the end came, I was totally stunned. It really floored me when it was over.

There seemed to be lot of animosity toward Larry and Todd from creators, retailers, and distributors. I had a number of guys coming up to me at San Diego asking for Todd and Larry… and some them seemed violently angry with both of them.

In some respects, I really feel sorry for them. They tried to do something that no one else had done… and in a way that would allow everybody to get along. I know they were really lenient and flexible with a lot of people.

My feeling is that it would have been better if everybody knew where they stood from day one. A lot of guys found out about the problems second hand… through distributors, press releases, friends… and that just wasn't a good approach.

My own approach to the Axis problem is… well… when things like that happen you have

Jim Callahan with Bob and Carol Overstreet.

to put it behind you and go on. I know some are trying to bash Axis to pieces, and they don't really know what happened, or why.

I've talked to people who don't even want to associate themselves with Dethgrip… or even with me… just because they feel there is some type of connection between me and Larry and Todd. There is not!

Some have even suggested that the Immortal Press project that I am doing with the Dethgrip character is actually a front for Axis Comics. Nothing could be farther from the truth.

Larry and Todd were generous enough to let me use the Tribe characters and I had given Todd a writing credit. I'm really a firm believer in "credit should be given where credit is due." Todd offered the Axis Alpha to me and told me to go ahead and solicit those.

I guess I was naive', so I solicited the book as the Axis Alpha signed edition and people looked at the "Axis" and freaked. There has been no end to the phone calls. They want to talk to Todd or Larry. I'm trying to just disassociate myself with that whole incident.

The reader response to the Dethgrip 1/2 Preview in Overstreet has been tremendous. What's in store for Dethgrip… and what other projects are you planning for the future?

I've been approached by a lot of people, but right now the project I am most excited about is *Gene Roddenberry's Lost Universe*… Tekno Comix has asked me to work on it. I'm very eager to get back to work and draw comics. With the slump in the market, it's been very difficult to break into comics again. Fortunately, people seem to have responded favorably to my work.

As for as Dethgrip, everybody asked about the character and when he's coming out, and it's really nice to see that kind of response. I'm doing everything in my power to work it out. I think it's a really good adventure story, it's not just your superhero slam- bang stuff. There's a lot more to it than that.

It's kind of a cross between Cyberforce and James Bond. It's got some really different elements in it that I think readers will get excited about. There are some really cool characters that are going to be popping up that I think will really surprise comic fans.

Have any companies outside the comic industry expressed any interest in Dethgrip?

Quite a few actually. I've talked to phone card companies, video game companies, people that want to do posters of Dethgrip, and guys who want to do Dethgrip toys. It's just amazing. That in itself is really exciting.

The merchandising that we've already done… some T-shirts and ball caps… just blew out. People seem to be just loving that stuff. It's like a reward for the effort I've put into it.

Everyone at Overstreet wishes you the best of luck on all your projects. Thanks for a great interview.

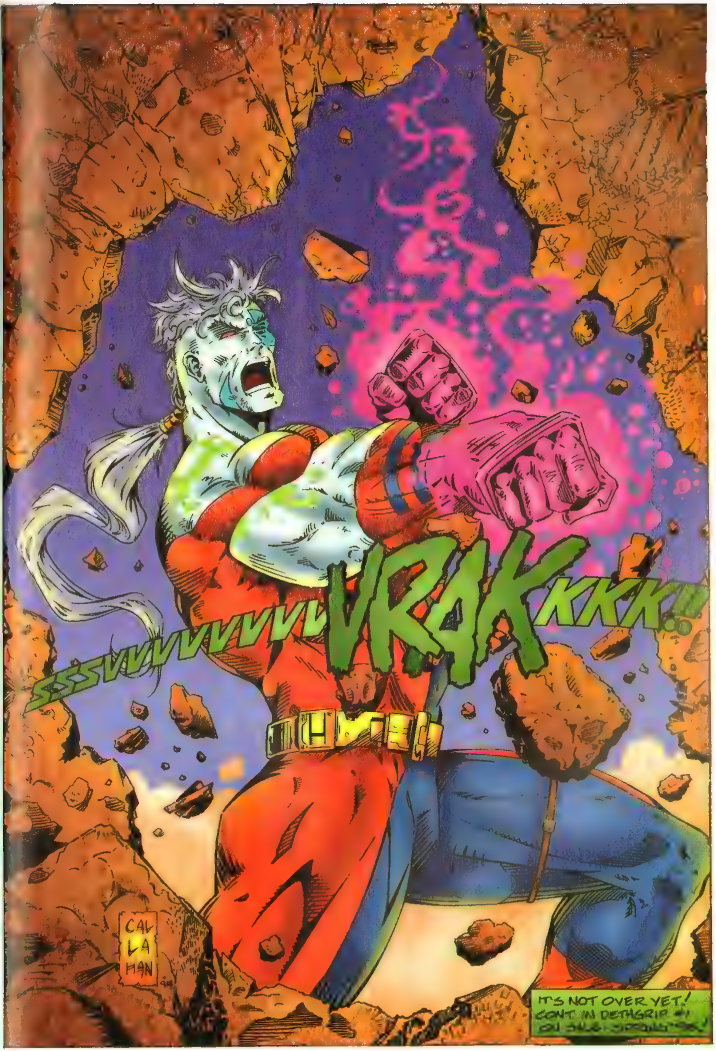
I had a lot of fun and I really appreciate everything you guys have done. Thanks.

THE CITADEL...
...HOME TO THE LORD OF THE NEXUS.
FOR EONS, IT HAS STOOD THE RAVAGES OF TIME. WAITING.
UNTIL NOW! DEEP IN THE BOWELS OF THE FORTRESS A BATTLE RAGES. DUE IN PART FROM THE ANGER OF ONE MAN...

DEATHGRIP
A 290 lb ENGINE OF DESTRUCTION. TRAINED TO SURVIVE AT ALL COSTS, AND POSSESSING A MUTANT POWER TO ABSORB KINETIC ENERGY AND ASSIMILATE IT INTO VARIOUS FORMS OF ENERGY. HE IS QUITE FORMIDABLE.
COMBINE THIS WITH A LIVING SYMBIOTIC ARMOUR, AND SUPER HUMAN SYNAPTIC

THE RESULTS ARE
NO!
UUNNGH!
WHERE IS THE NEXUS LORD?
FOOL...HE'S EXPECTING YOU.

"YOU'LL NEVER REACH HIM IN TIME..."
"HE'S DOWN THE HALL..."
BUT EVEN NOW, HE'S BREACHING THE RIFT...
YOU'RE TRAPPED HERE! YOU'LL NEVER GET THROUGH THE WALL! HA HA HA —☆


SSSVVVVVVVVV
VRAK
KKK
CAL LA HAN
IT'S NOT OVER YET! CONT. IN DEATHGRIP #1

YOU WANT A PIECE OF ME!?!

OFFICIAL ENTRY FORM

Name_____ Age_____

Address_____

City_____State_____ZIP_____

Phone_____

I mainly collect: a. Modern Age b. Silver Age
c. Golden Age d. other

I buy the Overstreet Comic Book Monthly:
a. at a comic shop b. from the newsstand
c. by subscription d. other

PLEASE PRINT!

GRAND PRIZE - Win this original piece of art from Dethgrip creator Jim Callahan!

Or you could win one of the following:
2 signed Dethgrip #1 Axis Ashcans
5 signed Axis Alphas (1st apperance of Dethgrip)
3 Axis Alpha Golds

How To Enter:
Complete the the OFFICIAL ENTRY FORM at left and mail it to

Dethgrip Drawing
c/o Overstreet Publications
P.O. Box 2610
Cleveland, TN 37320-2610.

Contest Rules - All entries must be submitted on the official entry form or a facsimile. Only one entry per person. Entries must be received no later than December 15, 1994. Void where prohibited. All winners will be chosen by random drawing.

STREET FIGHTER
Ming-Na Wen

Jumping from the local video arcade to the proverbial theater near you, actress Ming-na Wen hopes to kick butt and take names from the world of bits and bytes to the cinematic environs of the silver screen when Street Fighter makes its film debut December 21, 1994.

One of the stars of Disney's The Joy Luck Club, Wen stars as Chun-Li, the warrior woman, in this Jean-Claude Van Damme action movie version of the hugely popular video game. Raul Julia, recently seen as Gomez Addams in The Addams Family and its sequel, Addams Family Values, also stars.

Van Damme (surprise) plays the good guy, who gets to use a lot of martial arts against the forces of evil, in this case Julia.

The 26-year-old Wen was recently named one of People Magazine's "Fifty Most Beautiful People." She then garnered the admiration of People's Australian sister publication, Who Magazine, which named her to their "Thirty Most Beautiful People" list. Her effervescent personality is prone to good spirits, but she can just as easily become pleasantly outspoken about the roles offered to Asians in American film and television.

She is a long-time fan of the science fiction and action-adventure genres. In high school, she was the president of the science fiction club, and she prides herself with a characteristic laugh, on still having all her Star Wars dolls, Dixie Cups, and souvenir glasses.

Born in China, Wen moved to the United States as a baby with her mother, landing in New York. Later, she moved to Pittsburgh. There she attended Mt. Lebanon High School where she started acting. She graduated with honors from Pittsburgh's prestigious Carnegie-Mellon University, and decided that a move back to New York was what her fledgling career needed.

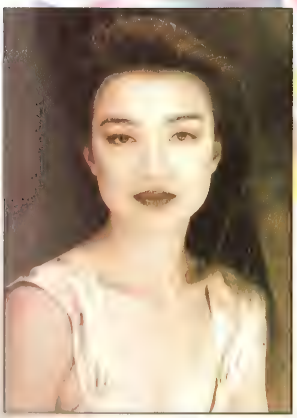
She appeared from 1988 to 1991 as Lein Hughes on CBS-TV's "As The World Turns," and had great success in New York and regional theater.

Then she was selected for the central role of June in The Joy Luck Club, based on Amy Tan's first novel. The role brought her both popular and critical success.

Asked her favorite work to date, she doesn't hesitate:

"By far? The Joy Luck Club, by far. More diplomatic actresses would say 'Oh, this project,' but definitely The Joy Luck Club."

Not that she didn't like Street Fighter. She seems genuinely enthusiastic about the project, and credits writer (and first time director) Stephen DeSouza with writing a first-rate female character. However, she thinks it's like two different types of acting, particularly when it came to special effects.



"It wasn't like special effects where you're acting in front of a blue screen, but it was really special effects and a lot of explosions you had to deal with, harnesses, and things like that. It's a lot of pretend, much more so on a physical level than The Joy Luck Club which was acting on an emotional level," she says.

"This was an intense experience because it was big budgets, big sets, big everything."

She also liked working with her co-stars.

"Van Damme is very charismatic and very funny," she says. "It was a nice surprise because you hear stories. Raul Julia is a total pro. He's a lover of life, and I really enjoyed working with him."

For the role of Chun-Li, Wen had to hit the work out trail in a serious fashion. Paired up with Hollywood trainer Benny "The Jet" Urquidez, she had a routine six days a week which included jogging, kick boxing, and weight lifting.

"It was a real regimen," she says. "I usually worry about what I eat when I'm on a project, but this time it was like egg whites, no fat, no good stuff like chocolate and cake, and that was kind of tiresome."

Although she says she won't be able to use her martial arts prowess in real life--"No, that's all acting," she chuckles--she's proud of doing all of her own stunts.

The film finished principal photography in August, the cast and crew having trekked around the world to Australia and Bangkok, Thailand. After Street Fighter, Wen says she'd like to get a chance at a romantic comedy.

By J. C. Vaughn

"I feel like Street Fighter is my Star Wars. I'm fulfilling this dream. I've got this Princess Leia hairdo," she laughs loudly. "I mean, it's pretty cool. I've got the action thing going, and I've got the female thing going. That's exciting for me because it's a childhood dream."

For Wen, the lead in a big budget romantic comedy might not be as distant as it once seemed. She feels her work, her frequent suggestions to casting directors, and comments to her agents have helped send her up for roles not traditionally thought of as Chinese or Asian.

"My agents see me as a leading lady now, and so that's how they're going to pitch me. There's a lot of films that might consider, I don't know, Winona Ryder, and they'll say "How about Ming-na Wen?" That's what I've been fighting for since college."

Two of her other projects, albeit lower profile ones, might also appeal to science fiction and action fans. Hong Kong '97, an adventure film staring Robert Patrick (the Terminator/cop in Terminator 2), and Final Frontier, a low budget science fiction-psychological thriller ensemble piece which features Emma Samms and Stephen Bauer, should appear sometime soon.

And Street Fighter's not quite done with her, either. She and her fellow stars were digitized and will be appearing in an exciting new video game based on the film. So look for her coming soon to a theater, and a home gaming system, near you. ●

Ming-Na Wen (as Chun-Li) costars with Jean Claude Van Damme in the upcoming Streetfighter movie.

SKY UNIVERSE

The Eye of the StormQuest

They're tagging it as "The Greatest Hero Team of All Times!" It's called StormQuest and it's the first series from the Sky Universe, Caliber Press' new superhero/action/adventure imprint. *StormQuest* #1 is scheduled to ship to the direct market in early November. This title launches a universe in which time has been disrupted, propelling a cataclysmic storm from the present into both the past and the future! Enter the StormQuest team.

"Actually the Time-Storm, as we're calling it," explains StormQuest creator Bob Hickey, "was set into motion by these scientists. They're responsible for this devastating rip in the fabric of the space-time continuum. The Time-Storm is what makes the Sky Universe unique. It induces thousands of people with 'enhancer' abilities. Some of these characters come together to form StormQuest and attempt to regulate this new menace that affects all existence."

Bob Hickey could think of no one better to handle the chore of writing this series than the popular duo of Tom and Mary Bierbaum. Accredited with writing several issues of the *Legion of Superheroes* and *Legionnaires* for DC Comics, and now several upcoming titles for Image Comics, Tom and Mary made it a point to make room for *StormQuest* in their ever-busy (and getting busier) agenda.

"For me," explains Tom Bierbaum, "*StormQuest* re-creates the excitement and sense of camaraderie among members that Mary and I experienced a few years ago working with Keith Giffen on his radical re-tooling of *Legion of Superheroes* back in '88-'89. We knew the Sky guys were some great people and we saw the potential for something big here."

Artist Greg Land pencils the first two issues of the series and Willie Peppers, who is making leaps and bounds art-wise, will handle the following issues. Inker Jerry Foley puts the wraps on the book and then *StormQuest* is off to the guys at Heroic Age Colors where computer color production is applied at its finest.

But, still, who is StormQuest? "Mary and I have really tried to build on what Bob and [*StormQuest* editor] Joe [Martin] gave us," Tom expounds further. "We're trying to give the book loads of unusual and lively characterizations. There are several appealing and strong-willed female characters, some gritty, noble warriors among the men, and lots of personality foibles thrown in to keep the character interaction interesting."

The StormQuest team is made up of Barricade, Soulfire, Time-Stepper, Shalimar, Temblor, Shrike, and Brightblade. The characters emerge as very exciting and visually stunning individuals. The first six-issue story arc is about the team pulling together and, basically, attempting to assess their situation in a world that has suddenly withstood some sensational and dramatic upheavals.

Sky's editor Joe Martin says, "We've drawn together a well-thought out, cohesive universe of high-quality art and story with lots of appealing characters. Caliber's publisher, Gary Reed, recognized the possibilities here and made us the offer to publish through his company as a full color imprint which we've designated as the Sky Universe. We stood to gain not only a working relationship with a reputable company but a link with all of Caliber's parent company's -- the Stabur Corporation's -- multi-market contacts, with the possible advantage of developing toy lines, CD-ROMs, action figures, and much more.

StormQuest is the first of many books that will come out from the new imprint from Caliber Press, and a toy line based upon *StormQuest* and other titles is already under development. Some of the other publications to be presented under the Sky Universe banner include several titles previously published by Sky Comics (yes, that's why it all seemed so familiar) -- Seeker, Blood & Roses, Race Danger, and Tempered Steele and yet more series are in the works.

"We want to become a major runner in the race," comments Bob Hickey. "First, we're going to prove that our books are worthy to stand against Marvel, DC, and Image. Our art, stories, and quality are right up with those guys. Who knows where we can go from here? The 'Sky' really is the limit!"

Indy PRESS PRO-FILE

Clockwise from top:
Meeting of the 'Powers That Be' (left to right) Sky's publisher Mike Hickey, Creative Driector Bob Hickey, and Editor Joe Martin.
Colorist Leann Buckley takes a breather.
Colorist and Letterer Chris Riley.
Creative Director Bob Hickey demonstrates his coloring techniques.
Letterer Steve Stegelin will letter for food.
Sky's Editor Joe Martin doing research.

Great Krypton, Love!

Waiter, there's a card in my food - Crunch 'n' Munch, the candy-coated popcorn snack, has repeated its trading card promotion of last year. Six Marvel cards are randomly packaged with art by Tom Raney and snappier graphics. The characters included are; Cable, Cyclops, Jean Grey, Gambit, Wolverine, and Spider-Man.

© MEG

The Tin Men - Take nine of Japan's finest animators and give them one assignment: Robots. What you get is Robot Carnival, a smorgasbord of mad scientists, "Gigantor"-like behemoths, and star struck lovers in unpredictable settings. These Masters of Japanese Animation have created 81 colorful cards taken from the original animation cels. A wide variety of styles is portrayed in this first of many series by Cornerstone Communications. Chase cards will be randomly packed. Available in October minus the sushi.

© DC

Great Krypton, love! - In 1967, the Primrose Confectionery Co. of England manufactured a fifty card edition of Superman cards. These small cards measuring 1 3/8" X 2 1/2" were randomly packaged with a piece of candy. The fronts feature vividly colored watercolors with the Man of Steel in action battling robots, smashing airplanes, y'know the usual. Or should that be unusual? The folks in merry old England were clearly intending this product for children which may be why the synopsis on the reverse sounds a little silly. Superman seems to have acquired powers he didn't have before such as directing his superpower.

Card #18 is titled "Speed Boat Flight" and the text reads, "Superman searched everywhere for two spies. Then he spotted them in a speedboat out at sea. Superman sent his Superpower into the water, immediately rocks appeared." The front depicts rays emanating from Superman's finger.

Wait, this one's even better. Card #39, which is titled "His Own Medicine" shows Brainiac (the green alien version) being held in a bizarre chair by Superman which is, get this, "a de-superising machine". "Brainiac was terrified and pleaded for his life. Superman only wanted to frighten him…" Regardless of the inaccuracies, this hard-to-find set is great fun for Superman collectors.

By Max Gottfried

© DC

The Next Todd McFarlane? - Over 60 Colorado comic and card shops, in association with Dart Flipcards, solicited entries for the Colorado Comic Future Stars. Over 350 amateur and professional artists from three age categories submitted original character designs. Competing for $9,000 in cash prizes and the chance to have their entry produced as a trading card, the top 100 works were selected. The first 12 card set is individually numbered and limited to 1,500 sets! That is a paltry sum so be prepared for a little hunting.

This series boasts many original characters: Monopole (by Herman Medina) wears "Dirac bracelets" that enable him to manipulate metal while Coup (by John Gray) fights against the apartheid regime. As an added bonus included in each set is a promo card for Cowboys & Indians: Tales of the Old West featuring the work of Canadian artist Ely Kish.

Toiletries aisle 5; Aquaman aisle 2 - SkyBox has recently struck a deal with ANCO, which distributes products exclusively to Wal-Mart. DC Stars Trading Cards can only be obtained at Wal-Mart stores throughout the U. S. They are not available at your local comic store. The 54 card set features DC characters from previously published artwork. (45 characters cards plus nine puzzle cards. Four foil cards are randomly inserted in packs.) These cards are not considered as collectible as others from SkyBox because production is unlimited. So to paraphrase, "Get as many as you want, they'll make more."

© Python, Monty Ltd

It's Alive! It's Alive! - When a major card publisher admits a mistake and makes good on their product, you've got to tip your hat. When Topps originally released The Universal Monsters there existed a collation problem. Recognizing the situation Topps is helping by trading with the collector. You send your extras for those you need. (Write to: The Topps Company, 401 York Avenue, Duryea, PA 18642, Attn: Consumer Relations)

In time for Halloween is a re-release of The Universal Monsters with a much improved breakdown. The artwork is to die for. Speaking of the dead, Mary Shelley's Frankenstein will be a four issue comic series adapting the film. In the deluxe editions, three exclusive trading cards will be inserted. This is significant to fellow card sharks only for the reason that these are the only Frankenstein cards to be released... Good... Gooood.

FPG Enters Licensing Agreement with TSR - The Friedlander Publishing Group has recently announced that it has entered into a licensing agreement with TSR. TSR is a top producer of fantasy gaming material with best selling products like magazines, books , calendars and role-playing games. The first releases in the FPG/TSR alliance will be January's "Art of Jeff Easley" followed by the March release of "The Fantasy Art of Clyde Caldwell". In addition FPG will release a series in May based on the TSR artist: Brom. When asked what TSR series will be released after the above three, Friedlander stated; " Well, I don't want to give too much away right now. Lets just say fantasy art and gaming fans are in for some wonderful surprises."

Woodstock, Man on the Moon, and Monty Python - Eh mate, in 1969 the classic British comedy of Monty Python's Flying Circus debuted on television. Now 25 years later, Cornerstone releases the first 100 card set of Monty Python. In November look for special chase cards that mark the debut of "Scratch 'n' Listen" technology. I can't wait to "hear" this one.

THE FOLLOWING PAGES ARE A SNEAK PREVIEW OF

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NO MATTER WHAT YOUR CODE SAYS, YOU SHOULD EXECUTE HIM. IMPRISONMENT DOESN'T FAZE HIM.
AT LEAST, YOU MUST SEE THAT YOU CANNOT LET HIM JOIN THE OTHERS.
THAT IS TRUE, NOT NOW.
WHAT CAN I DO WITH HIM? SEND THEM BACK?
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CHECK THE LOGS.
AS IF HE WOULD HAVE LET HIS TREASON BE RECORDED...

NIRA™ #1
CYBER ANGEL
A FOUR-ISSUE LIMITED SERIES THAT WILL HEAT UP THIS COMING DECEMBER
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BILL MAUS
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WELCOME TO A NEW LEVEL!
NIRA X: CYBERANGEL
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SUPERHEROES GET PIXELIZED!

Hello, all! Welcome to another installment of Flix and Pix. This month, we'll take a detailed look at all the comic book-related video games coming your way in the not-too-distant future!

Superheroes Get Pixelized

The recent outpouring of video games based on popular comic book characters shows no signs of letting up. The Incredible Hulk, Superman, and Spider-Man have all recently been transported into your favorite game system, and the entire genre shows no signs of letting up. Here's a run-down of the most promising super-games due to be released soon: keep in mind that release dates vary, but most games listed should be out by early 1995 at the latest.

© MEG

Capcom's Streetfighter will soon be seen on the big screen. Above, Vega sharpens his claws in anticipation. © Capcom

New Line Cinema's The Mask, based on the Dark Horse comic, has enjoyed some terrific success at the box office this summer. It was a sure thing that a video game would follow. The player takes the role of the title character, fighting through stage after stage of wacky mayhem. It's due on the Super Nintendo and Genesis soon.

The X-Men, previously seen teamed up with Spider-Man on the Super Nintendo Entertainment System (SNES), get their own solo title for the platform soon. Capcom, best known for their Mega Man and Street Fighter series, has produced this installment.

The Justice League gets the Street Fighter treatment with a one-on-one fighting game this winter. Play as Batman, The Flash, Wonder Woman, and a whole host of DC superheroes. Look for it on both the Genesis and SNES platforms.

The Shadow gets his own game from Ocean, probably best known for their many movie-based titles (The Addams Family, Lethal Weapon).

The Punisher will be heating things up on both 16-bit systems this fall. He's teamed up with Nick Fury against The Kingpin in a action title from the folks at Capcom. Look for some intense arcade-style action. Prime gets his first action title on the Genesis soon. This should be the first in a line of Malibu Comics-based games.

Finally, Turok will be fighting his way through dinosaurs next fall. A game based on the popular Valiant Comics character is scheduled to be one of the first releases for the Ultra 64, Nintendo's new 64-bit system. Even though it won't be available for sale for about a year,

By Jake Rossen

© Lucasfilms Ltd.

you can get a sneak peek at the SGI technology it utilizes with Donkey Kong Country. That game is set for a November release for the 16-bit SNES.

Spider-Mania?

James Cameron, noted writer and director of the Terminator films and Aliens, has finally announced that Spider-Man will be his next feature film. Cameron has said that he will start pre-production in a few months, and that the script is already finished. The movie will apparently focus on a younger (17 years old) Peter Parker and his adjustments to his new-found powers. No release date is set, though it should be out sometime before 1997.

Star Trek Franchise Still Going Strong

With Deep Space Nine, Next Generation reruns, another feature film (see next month for complete info) and 'runs of "classic Trek" running rampant over the airwaves, the Star Trek franchise shows no signs of letting up. Now Paramount is adding to the ante by placing its newest Trek series, Voyager, as the flagship show of their new "fifth network." Set to debut in January '95, Voyager places an entirely new crew aboard a ship struggling to find their way back to Federation turf. The studio recently announced that Genevieve Bujold, a French actress, has been cast as the ship's commanding officer. Fans will recognize this as the first time a female captain has helmed a Trek series. Events in the show take place in the same time frame as DS9 and "NextGen," so the possibility of familiar characters returning isn't out of the question.

Young Indy's Further Adventures

When ABC canceled The Young Indiana Jones Chronicles last year, the show's future was uncertain. Would another channel pick it up? Syndication? The question has finally been answered by The Family Channel, who plans to air four TV movies this season based on the character. The first, Young Indiana Jones and The Hollywood Follies, places star Sean Patrick Flannery smack dab in the middle of a crazed Tinseltown film production. It's set to air in October with the other three films to follow. In a recent interview, series creator George Lucas mentioned that the cable station might also re-air the episodes previously broadcast.

In other Indy news, a summer 1996 date has been tentatively set as the release for Indiana Jones IV (no title is available). Harrison Ford will return as the popular film hero who was introduced in Raiders of the Lost Ark. Steven Spielberg will probably direct, with George Lucas acting as executive producer. No story information has been released, although word has it that it has something to do with a lost civilization. Shades of Fate Of Atlantis? Production may start next summer. In the meantime, look for Harrison Ford in a remake of the romantic comedy entitled Sabrina sometime in 1995.

Short Shots

Lori Petty stars in Tank Girl, based on the independent comic. Look for it sometime in '95.

M.A.N.T.I.S. was the second fall show to premiere in August. Carl Lumbly stars as a paralytic scientist who builds a suit of armor that helps him fight crime and give him the ability to walk. Sam Hamm, who scripted the original Batman, acts as one of the show's producers.

Jurassic Park arrives on video October 4. It will be priced to sell, so pick up your copy when you can.

George Lucas acts as producer to The Radioland Murders, a comedy set in 1939. Stars Brian Benben and Mary Stuart Masterson deal with a murderer lurking about the studio of the radio show they work for.

Notice anything different in the second season of Lois & Clark: The New Adventures Of Superman? Justin Whalen has replaced Michael Landes as Jimmy Olsen.

The television show SeaQuest DSV lost more than its namesake last season. Gone from the cast are Stephanie Beacham (Dr. Westphalen), Royce D. Applegate (Chief Crocker), and Stacy Haiduk (Hitchcock). The dolphin stays put.

Next Issue: A Look At The Upcoming Star Trek: Generations Film!

SPIDER

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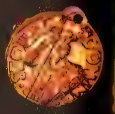
KNIGHTS OF COLUMBUS

VALRIC THE VIKING

CLARABELLE FACE/HAT

JOE LOUIS

MELVIN PURVIS SECRET SCARAB

TOM MIX SPINNER

When it came to choosing the right artist to illustrate the fantastic writings of the literary giant, Edgar Rice Burroughs, one artist came to mind as the perfect choice: Joe Jusko.

Jusko's powerful brush drew life into the classic first series of Marvel Masterpiece trading cards, and now he goes much further in creating truly his best body of work to date in this, "Joe Jusko's Edgar Rice Burroughs Collection." This impressive series contains 60 stunning and powerful works of art on the card fronts and is complemented by 60 classic Burroughs works on the card backs, which reproduce many fantastic paintings from Burroughs' rich, illustrative history, including the works of St. John, Krenkle, and much more.

To do justice to this fantastic series, we have made it our first "FPG GOLD" product. Printed on heavyweight 24 pt. stock with laminate, the quality of this series is unquestionable. Also look for 1,000 "Autographed" cards and a special, 6-card "John Carter of Mars Metallic Six-tych," which, when put together, make an incredible, large metallic image. You have got to see this to believe it!

This is a must have card series for the serious and casual fan of Edgar Rice Burroughs' world famous creations (Tarzan, Pellucidar, John Carter of Mars, etc.), Joe Jusko's magnificent paintings, or just beautiful fantasy art in general. Available in December in stores everywhere!

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Archie's LOVE SHOWDOWN!

All images © Archie

By Paul Castiglia

The eternal love triangle: The cornerstone of Archie Comics for over 52 years-- and the bane of Archie Andrews' existence! When Archie Comics announced that Archie Andrews may finally choose between Betty and Veronica once and for all, the response from the media, fans, and retailers was unprecedented -- and with good reason! The landmark "Love Showdown" storyline, appearing in *Archie* #429, *Betty* #19, *Betty & Veronica* #82 and *Veronica* #39 has threatened the certainty of that triangle and all it stands for-- so much so that it is in danger-- in danger of becoming extinct! In order to understand the ramifications of such an event, it is important to know the comic book history of Archie, Betty, and Veronica. Join us now, as we present a "chronology" of key stories revolving around the eternal love triangle motif:

The love triangle was established early on in Archie continuity. The last few panels of the untitled story in *Pep Comics* #26 (April, 1942, the first appearance of Veronica Lodge) hints at the impending triangle-- showing Archie arm-in-arm with Betty after a disastrous date with Veronica! The closing caption reads, "It looks like Archie has his fill of sub-debs, but we've got a hunch Veronica's not through with Archie." Don't we know it!

In *Archie Comics* #1 (Winter, 1942--Winter being November/December, placing its release after *Pep Comics* #26), we are presented with an "alternate" version of Veronica's first trip to Riverdale. And it is in this story that we see more than a "hint" of the menage a trois. Although Betty is described in this tale as Archie's "steady" and he asks her to the prom, Archie can't deny his attraction to wealthy Veronica, whose picture is in the paper. To sublimate his fantasy, he writes letters to her asking her out, only to throw them away. His latest mash note, however, is inadvertently mailed to her by Jughead, and... wonder of wonders... Veronica accepts Archie's invitation to the prom! Uh, oh! Two dates for the prom!

This is the beginning of an ongoing, hilarious theme in the world of Archie! What's a girl-crazy teen to do?! What else-- Archie has Jughead keep Betty occupied so she won't discover he's been making time with Veronica! This story, however, doesn't focus so much on the dilemma of having *two* girls to choose from as it highlights Archie's amazing incompatibility with the "proper" wealthy class!

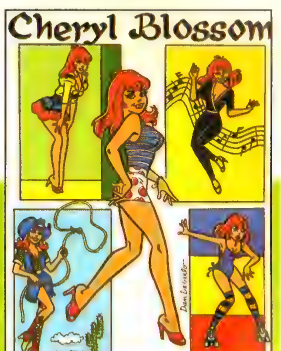
The essence of the "two girlfriends" situation truly crystallized in "Double Date", a story from *Archie Comics* #7 (March-April 1944) wherein through the combination of Archie's air-headedness and usual dumb luck, he winds up taking both Betty and Veronica to the theater-- unbeknownst to each other, of course! His solution: watch the show with Veronica in the balcony and take "popcorn breaks"-- except he retreats to Betty's side instead of the lobby! All of the above can be found in the trade paperback collection, *Archie Americana Series: Best Of The Forties.*

For the 50-odd years that Archie and his pals have been cavorting in four color adventures, the love triangle is the one basic plotline the writers have turned to again and again. It provides not only "conflict", the essential ingredient in any story; but plenty of humor as well!

In fact, the motif has appeared so often it would take a coffee-table book to chronicle all the "love triangle" stories! One of the most recent and notable examples can be found in *Archie Annual Digest* #60 (June, 1992), where Archie flips a coin to determine whom to take to the dance. A standard story to be sure, however the cover, depicting Archie as the hands of a watch pointing to both girls, features the headline, "It's time to decide! Betty or Veronica?" A sign of things to come.

With all the excitement surrounding the "Love Showdown" storyline-- to date, nearly 20 million people have heard of the apparent "demise" of the love triangle through all forms of media-- it seems the right time to reflect on its place in Archie, and comic book history. Again, space limitations prohibit a thorough analysis of all the stories, but we hope you'll enjoy the checklist accompanying this article-- which just goes to prove: you can have your Kate and Edith too-- but not with out complications!

Editor's Note: Paul Castiglia has just returned from speech therapy, where he finally recovered his voice after doing a million interviews regarding the "Love Showdown" series. In his spare time, he manages to be Archie's archivist, an editor, freelance writer, promotional director and manager of direct sales-- "just for fun!"



And The Winner Of The Archie Love Showdown Is Cheryl Blossom!

In the landmark "Love Showdown" storyline, Archie received a mysterious love letter, propelling Betty and Veronica into a "once and for all" battle for Archie's affections. In the end (*Veronica* #39) only one was left standing, and in a surprising move, Archie chose neither Betty nor Veronica, but the mysterious letter author instead: Cheryl Blossom --- a vivacious vixen from Archie's past! Just who is this red-headed hussy? Will Betty and Veronica sit idly by as she steals their man, or will they marshal their forces to get him back? This is the basis for *Archie's Love Showdown Special* #1, a 48-page "aftermath" follow-up spectacular available mid-November. In the meantime, we anticipate increased collector interest in Cheryl Blossom's key appearances.

Key Cheryl Blossom Appearances:

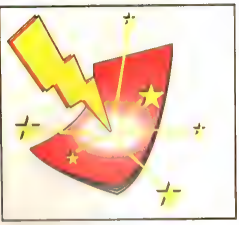
Betty & Veronica #320 (Oct 1982) The first appearance of Cheryl Blossom, as she joins Betty & Veronica on the beach.

Jughead #325 (Oct 1982) The second appearance of Cheryl Blossom. Another beach story, featuring Jughead, Big Moose and Cheryl's brother Jason.

Archie's Pals 'N' Gals #161 (Nov 1982) The third appearance of Cheryl Blossom. This story is a "solo" story, devoid of the usual Archie cast of characters. Instead, it features Cheryl's brother Jason and her classmates from the elitist private school, the Pembroke Academy.

Archie At Riverdale High #89 (Dec 1982) The fourth appearance of Cheryl Blossom. Features Archie, Betty and Veronica in what amounts to a three panel cameo. In fact, Cheryl never directly interacts with any of the other Archie characters in this story.

Betty & Veronica #322 (Feb 1983) The fifth appearance of Cheryl Blossom. Noteworthy for being the first time she is formally introduced to Archie Andrews.



Lost Comics Of The '70s...

CBM Market Analyst Tony Starks Predicts The

Top 20 List... A Decade From Now?

Many believe that comic books published in the 1970's are poised where Silver Age (1956-1969) books were eleven years ago. In 1983, Silver Age comics entered a four year slump that saw several key issues, such as *Amazing Fantasy* #15 and *Fantastic Four* #1, go down in price. In 1987, the slump ended, and both interest and prices have been rapidly climbing ever since. Now it's 1994, and some comics from the '70s are experiencing a reduction in demand. Several key issues, such as *Amazing Spider-Man* #129 and *Incredible Hulk* #181, have gone down in price.

Now...don't you wish you could go back in time 10 years and buy a NM *Amazing Fantasy* #15 while it was "cold" for $1100? Well, you can't. But you can buy '70s keys at today's prices - prices that will likely appear outrageous bargains 10 years from now.

But which books to buy? Ten of today's top 20 Silver Age books were not in the top 20 in 1984, and two of the top 20 from 1984 no longer make even the top 100! I've listed the top 20 comics published in the 1970's, not as they rank today (see sidebar) - but as I predict they will likely rank ten years from now. The focus of the list is on books that set new trends, broke new ground, and introduced new concepts and characters. Our top 20 are:

© MEG

1) Giant Size X-Men #1 (Marvel, Summer 1975) - First appearance of the new X-Men. More than the start of a trend, this book represents a way of life for Marvel Comics… In fact, one could almost call the past 15 years the "Mutant Age" of comics. Difficult to find in true NM due to defects associated with the square spine. **Overstreet Guide $235.**

2) X-Men #94 (Marvel, August 1975) - New X-Men begin. Many collectors missed this issue when it came out, as previous issues were reprints. There was no *Previews* or *Advance* catalogues back in 1975, folks. **Overstreet Guide $265.**

© DC

3) House of Secrets #92 (DC, June/July 1971) - First appearance of the Swamp Thing, DC's most enduring 1970's creation. Extremely scarce, especially in high grade… and it was never meant to be a key issue. Just another short filler story for another DC horror title, done by a "newcomer" (Bernie Wrightson) to the field. **Overstreet Guide $400.**

4) Incredible Hulk #181 (Marvel, November 1974) - First appearance of the Wolverine, that dangerous, hard to kill psycho that helped define the grim and violent superhero so popular today. **Overstreet Guide $260.**

5) Amazing Spider-Man #129 (Marvel, February 1974) - First appearance of the Punisher, who spawned a legion of vigilante type heroes with big guns and high body counts. **Overstreet Guide $270.**

6) Marvel Team-Up #1 (Marvel, March 1972) This book has a new (for Marvel, anyway) and exciting concept, a black cover, and Spider-Man. A sure recipe for long term collector interest. **Overstreet Guide $73.**

7) Conan #1 (Marvel, October 1970) Barry Smith's Conan was an instant hit. This title established the Sword & Sorcery genre in comics, generated movies and cartoons, and was the first to prove that a "new" comic could have monetary value. **Overstreet Guide $200.**

8) Marvel Feature #1 (Marvel, December 1971) - First appearance of the Defenders, Marvel's popular and long running 1970's team. **Overstreet Guide $70.**

© MEG

By Tony Starks

9) **Tomb of Dracula #1** (Marvel, April 1972) Marvel did a fantastic job of weaving Bram Stoker's legendary vampire into their superhero universe. The preeminent horror title of the 70's. **Overstreet Guide $55.**

© MEG

10) **Marvel Spotlight #5** (Marvel, August 1972) - First appearance of the new Ghost Rider, Marvel's most popular hellspawned hero. **Overstreet Guide $110.**

11) **Green Lantern #76** (DC, April 1970) - DC's "relevant period" begins, with powerful stories ripped right out of the newspapers of the day and award winning art by Neil Adams. This historic issue is the first ever to allow a superhero to truly change. **Overstreet Guide $112.**

12) **Marvel Spotlight #2** (Marvel, February 1972) - First appearance of Werewolf by Night, one of the more popular monster characters. Probably the hardest 1970's Marvel key to find. **Overstreet Guide $36.**

13) **Ghost Rider #1** (Marvel, September 1973) - Series begins, plus Daimon Hellstrom, the Son of Satan, makes his first appearance. **Overstreet Guide $78.**

14) **Swamp Thing #1** (DC, October/November 1972) - Since *House Of Secrets* #92 is difficult to find and costs a lot, figure this book to become increasingly sought after. **Overstreet Guide $55.**

15) **Defenders #1** (Marvel, August 1972) - 150 issue run begins. **Overstreet Guide $60.**

16) **Star Wars #1 [35c cover price with UPC]** (Marvel, July 1977) - This one is a tough call, but with a new trilogy of movies upcoming in the next decade, I'm betting this book stays in the top 20. **Overstreet Guide $360.**

17) **Superman's Pal, Jimmy Olsen #133 & #134** (DC, October 1970 & December 1970) - Introduction to Kirby's 4th world, one of *THE* comic events of the 1970s. These books precede the 4th world first issues by months, and are far more difficult to find. Presently very undervalued. **Overstreet Guide $6 & $7.**

© DC

18) **Forever People #1/New Gods #1** (DC, February/March 1973) - Kirby's 4th world begins in earnest. **Overstreet Guide $35 & $35.**

19) **Marvel Premiere #15** (Marvel, May 1974) - First appearance of Iron Fist. Bet on this one over all the other martial arts characters so popular in the 1970s because of its decidedly superhero flavor. **Overstreet Guide $45.**

20) **All-Star Western #10** (DC, February/March 1972) - The first appearance of Jonah Hex would place higher but for one critical flaw… it's a western. However, Hex has always had a loyal following, and it's a real tough one to find, especially in high grade. **Overstreet Guide $62.**

Since we cannot go forward in time ten years, we'll just have to wait until the 35th edition of the *Overstreet Comic Book Price Guide* comes out in the year 2005 to find out how accurate this list is! Until then! ~●.

Special thanks to Matt Schiffman of Excalibur Comics for assistance in preparing this list.

LOW RANK, GOOD INVESTMENT?

A book need not make the top 20 to be a good investment. Consider a Silver Age example like *Metal Men* #1. This book fails to make it into even the top 100 most valuable Silver Age comics. But if you had purchased a NM copy in 1984, you would have seen your $12 investment grow to over $350, a whopping 2900% increase in value! There are plenty of potential 1970's sleepers: The horror/mystery genre looks attractive - consider books like *Ghosts* #1, *Weird Mystery Tales* #1, *Where Monsters Dwell* #1, etc. On the Superhero front, how about *Amazing Adventures* #11 (new Beast) *Black Panther* #1, *Mister Miracle* #1, and *Nova* #1… just to name a few. There are potential "investments" for every taste and budget!

Title	NM Value This Month
Metal Men #1	*$360.00*
Mister Miracle #1	$19.00
Ghosts #1	$10.00
Amazing Adventures #11	$10.00
Black Panther #1	$6.00
Nova #1	$6.00
Weird Mystery Tales #1	$5.00
Where Monsters Dwell #1	$5.00

1994 TOP 20 1970s COMICS

Our "projected" top 20 is far different than the current. Note *Amazing Spider-Man* has six issues in the current top 20, with a seventh, #149, looming on the horizon, and there are only two DC's. We dropped most of the Spider-Man issues, added some DC's and left out all the black & white magazines. It's not that we omitted bad choices, we just believe other, currently overlooked books will emerge. With the black & whites, they are a little outside the collector mainstream, and in the case of Cerebus, too easy to counterfeit. An * indiactes this book was omitted from my "predicted" top 20.

Rank	Title	NM Value This Month
1	House of Secrets #92	$400
2	Star Wars #1 (.35c cover)	$360
3	Amazing Spider-Man #129	$270
4	X-Men #94	$265
5	Incredible Hulk #181	$260
6	Giant Size X-Men #1	$235
7	Conan #1	$200
8	Cerebus #1*	$175
9	Amazing Spider-Man #101*	$155
11	Amazing Spider-Man #100*	$150
11	Conan #3*	$150
12	Marvel Preview #2*	$148
13	Savage Tales #1*	$125
14	Green Lantern #76*	$112
16	Amazing Spider-Man #122*	$110
16	Marvel Spotlight #5	$110
17	Amazing Spider-Man #102*	$105
18	Iron Fist #14*	$100
19	Iron Man #55*	$98
20	Amazing Spider-Man #121*	$85

Post-Code Horror...

DELL'S FROM THE DARK SIDE!

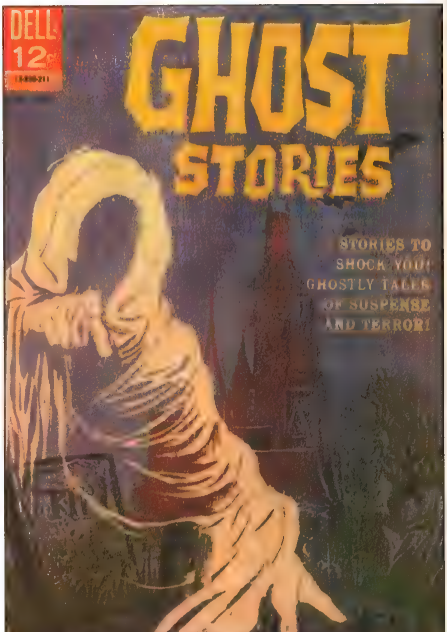
When Dell decided to branch out into fantasy short story comics in the early 1960s they had two things going for them. First, they had more freedom than most other companies to give their books a "horror" edge. Since they had not submitted to the Comics Code Authority (relying on their good reputation and their own standards), they didn't need to worry about their work being censored. Second, to start things off, they had available master storyteller John Stanley. Although Stanley's forte was humor, having authored the Little Lulu comics for almost twenty years and made them the best kid series of all time, he proved himself quite adept at fantasy as well.

Ghost Stories #1 (Sep-Nov 1962), which has the number 12-295-211 on the cover, opens with an eerie tale of a boy who is stalked by a monster arm of seemingly endless length that snakes up out of the sewers with dreadful and predatory purpose. One of Stanley's narrative devices is that he doesn't offer explanations; the mood of dreamlike mystery and terror is allowed to dominate the events.

"The Werewolf Wasp" is equally oblique. A nerdy young man captures a strange bug and takes it to his science teacher. The professor knows all about insects first-hand, for he is a humanoid spider in disguise. And the student learns that humans are a staple of the prof's diet... "The Door" tells of a young girl who sees a strange door appear at night on her bedroom wall. Her foster-parents find out the hard way that she was not suffering from childish delusions. The story ends with the girl realizing she will be sent back to the orphanage and adopted again- and that her new parents won't believe her either, as have none of the others.

"The Black Stallion" is a classic ghost story, and the spectral horse is a perfect example of the Stanley technique- a nightmare animal that is not only a physical menace but also a mental threat to reason and understanding.

This debut was followed up by **Tales From The Tomb #1** (Oct 1962) which offered the same fare in a 25¢ giant format. This is an extended John Stanley tour de force. "Mr. Green Must Be Fed" reprises some elements from "The Door", as it has a monster that rises up from a harmless-looking throw rug. The second story, "Still Life", contains a graphic hanging that most likely would not have been approved by the Comics Code Authority. On and on it goes, a dizzying mix of various things that go bump in the night- things that should-



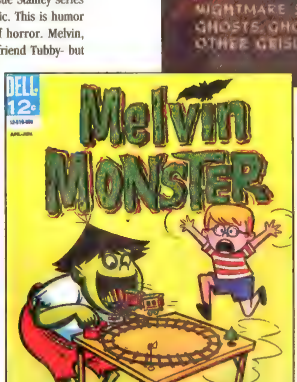
BY PAT S. CALHOUN

n't be- but are. Perhaps the culmination comes towards the end, with "Crazy Quilt". This one is so over the top that the terror is inseparable from a wild black humor. A young woman lies on a psychiatrist's couch and tells of her horrible encounter on a park bench with a man whose skin had been quilted all over. But perhaps the young woman should have examined the doctor a little more closely, before placing herself in such a vulnerable position...

The artists on these two books were competent enough to bring the stories to life but not so outstanding as to submerge the writing. One good trick that several of them used (perhaps guided by Stanley, who when he "wrote" Little Lulu also did art layouts) was to have the first appearance of the monster take place in a big (often half-page) panel that made them seem all the more to burst right out of the unknown.

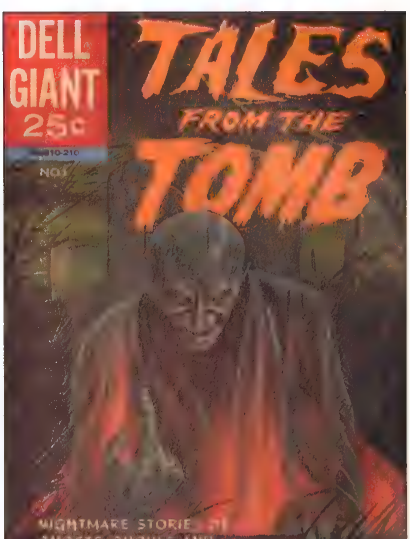
Dell also published the early issues of the Twilight Zone series, which presented similar material with more of a science-fiction emphasis. But the two aforementioned books, with their bravura performances by super-scribe Stanley, occupy a unique place in the history of fantasy and horror comics.

Melvin Monster #1 (Apr-Jun 1965) marked the start of a ten-issue Stanley series that has become a cult classic. This is humor served with the trappings of horror. Melvin, who looks a lot like Lulu's friend Tubby- but green and with a most peculiar hairdo- tries to be a good little monster, but it's hard because in Monsterville being good means being bad. Melvin's mother is Mummy, who, save for the fact that she's wrapped in strips of white cloth, looks like a typical 1950s housewife, with an apron and page-boy hair.



The family pet is a crocodile named Cleopatra whose sole goal in life is to munch Melvin. Among the running topsy-turvy gags are encounters with Melvin's teacher, Miss McGargoyle, who is thunderstruck by the fact that one of her students is dense enough to actually show up at school. In their first meeting she tries to blow Melvin to smithereens- but instead winds up transporting him to human being land (guess where that is).

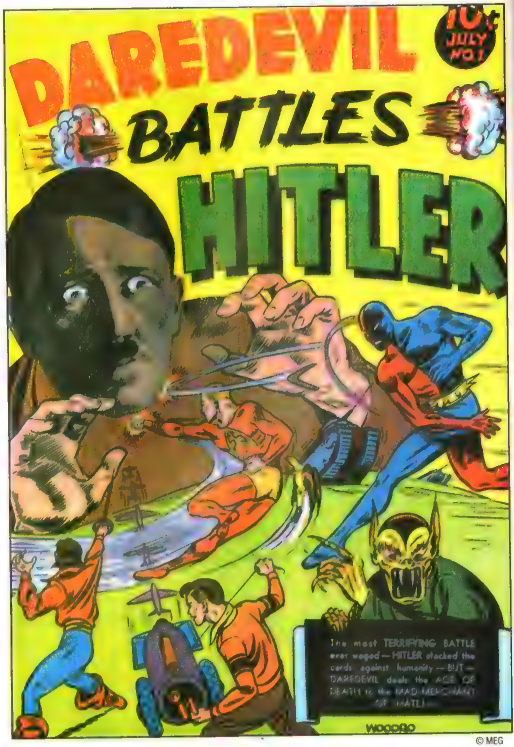
Melvin can only hope to escape from this dangerous realm through the assistance of his "guardian angel", er guardian demon, a most untrustworthy imp named Damon. Although the achievement of Little Lulu dwarfs this to insignificance, it's still pretty darn funny.



Melvin Monster #2 introduced a girl monster, Little Horror, for Melvin to play with, and in that issue he makes another trip to Earth- this time referred to as Humanbeanville. It should be noted that John Stanley created other short-lived humor series for Dell during the mid-1960s and 1970s- all of which have loyal followings. O.G. Whiz (1971-1979), the inventive boy president of the Tikkletoy company, comes to mind, as does a well-remembered version of a TV series, Clyde Crashcup, whose madcap antics filled five issues in 1963 and 1964. Further evidence of Stanley's commitment to the kid genre can be found in Dunc and Loo (1961-1963) and his work on Thirteen...Going On 18 in the mid-1960s.

Late 1962 (when Ghost Stories started) was also when Western Publishing broke away from Dell and formed Gold Key. This spin-off company also featured post-Code (but not Code-approved) fantasy/horror, in titles like *Boris Karloff Tales Of Mystery*, which was one of their first offerings, and the Twilight Zone series that they took over from Dell.

Der Fuhrer's FACE!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Early in World War II, the German Army, Navy, and Air Force totally dominated Europe and North Africa. Before the "sleeping giant" that was the United States could awaken to the "clear and present danger" of the Nazi's blitzkrieg, Hitler had solidified his western European position. Then he invaded Britain, established a second front in Russia, and began to openly look with cool and covetous eyes towards the eastern seaboard of the United States!

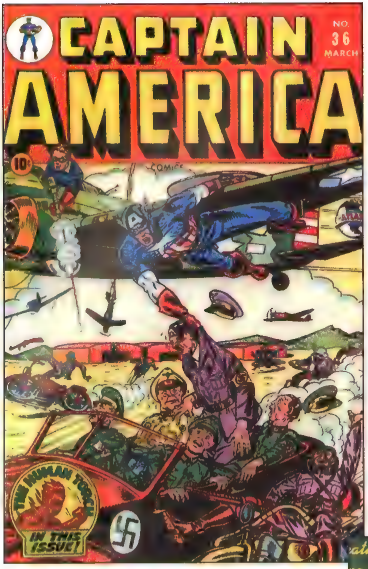
In response to these threats, the heroes of the comic book world took arms! The comic book companies who energetically battled each other for newsstand circulation put their rivalries "on the back burner" and joined in the all-out propaganda war against the Nazis.

As they study the comics of this period, many comic historians have posed the question, "Who is the most evil villain of all time? Was it The Red Skull? Lex Luthor? The Joker? The Devil?" I'd like to suggest that the personification of absolute evil in comic books was none of the above... it was, in fact, Adolph Hitler!

This idea is supported by numerous examples. In his wildest dreams, Hitler could not have imagined the myriad of warped caricatures and degrading scenarios the comic industry would devise to vilify and humiliate him. Yet imaginary methods of confronting Hitler was just about all that was available to our country early in the war.

By Steve Gentner

© Great Comics



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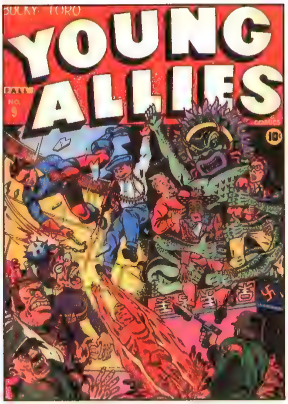

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Steve's Favorite Hitler-Covers:

All Winners #6
America's Best #7
Batman #18
Big Shot #28
Big Shot Comics #32
Big Shot Comics #46
Bomber Comics #2
Boy Comics #4
Boy Comics #7
Boy Commandos #2
Capt. Marvel Jr. #10
Capt. Marvel Jr. #13
Captain America Comics #1
Captain America Comics #2
Captain America Comics #36
Captain Marvel Adventures #21
Catman Comics #16
Catman Comics #20
Daredevil #1 (Daredevil Battles Hitler)
Four Favorites #11
Great Comics #3
Green Hornet Comics #13
Headline Comics #8
Joe Palooka #2
Marvel Mystery Comics #63
Mystic Comics #7
Mystic Comics #9
Prize Comics #37
Sparky Watts #1
Speed Comics #31
Spy Smasher #9
Spy Smasher #10
Startling Comics #12
Superman #17
Thrilling Comics #41
Thrilling Comics #44
Uncle Sam Quarterly #5
Uncle Sam Quarterly #7
USA Comics #5
Weird Comics #20
Wonder Comics #1
World's Finest Comics #9
Young Allies Comics #1
Young Allies Comics #9

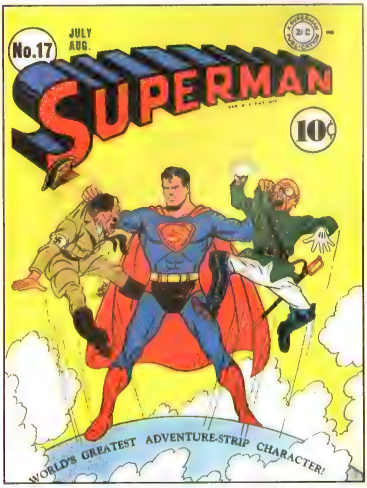
By my count, there are more than forty Hitler covers pictured in the Gerber Photo Journal. On these covers Hitler is apprehended sleeping in his bed, punched in the jaw, and kicked in the pants (several times)! He is yanked out of a Staff car by Captain America and even led to hell by the Devil himself! It seems the only limits the artists, writers, and publishers imposed upon themselves were the boundaries of what might be too frightening for children.

Two comics seem especially interesting. The first, *Superman* #17 (July/August 1942), has the only Hitler cover of the run. This great issue not only has Superman, Hitler, and Hirohito on the outside, it also has some major surprises on the inside. The first story is dedicated to Lois Lane finally fully suspecting Clark Kent as Superman! Following this is the first story dealing with (and showing) the "Fortress Of Solitude" in the side of a mountain! Lastly, there is a Luthor story depicting Luthor being electrocuted, becoming as powerful as Superman, and engaging in the knock-down drag-out brawl of all time!

The second *Daredevil* #1 (which is entitled *Daredevil Battles Hitler*), not only has a striking cover featuring one of the largest Hitler images produced during the war years… it also contains interior stories that deal specifically with the heroes fighting Hitler! Unlike many heroes who fought the axis leader indirectly through the military, Daredevil and Silver Streak pushed Hitler around personally! *Daredevil* #1 is not only a study in anti-Hitler propaganda, it is also a major "hens-tooth!"

World War II brought the American people together in unified opposition against the Nazis. And nowhere is this more evident than on the covers and in the pages of classic American comics. Comic books bolstered the spirits of the country. They portrayed what Americans could only hope to do to their hated enemies. The Nazi threat was so real and pervasive that any victory we could muster, even vicariously in a comic book, was important to the war effort. Hitler-cover books are among the most entertaining and interesting comics published during the Golden Age. Hobbyists avidly collect them, not only for their rarity, but also because they perfectly symbolize those amazing years of W.W. II… a time when our countrys faced this century's most overt threat to the American way of life. ~

©DC



Frazetta Original Cover Art Sets Price Record!

Frank Frazetta's original art sets an all time price record! In a transaction consummated in August, the original covers to *Famous Funnies* #210 and #213 by Frank Frazetta have been sold for a sum exceeding six figures for each cover.

The sellers (Alexander Gallery on Madison Avenue in New York) purchased the covers just three months before the sale. The buyer is a major Texas collector who paid with both cash and trade. The trade portion of the deal was two Frazetta oils that had been purchased for cash within the last four months (in effect it was an "all cash" deal).

Even more remarkable was the $250,000 offer that was tendered and turned down by Mr. Frazetta for the original black and white cover art to *Weird Science-Fantasy* #29.

Frazetta has long enjoyed astounding prices for his originals. Black and white interior pages sell in the thousands while paintings have sold for as high as $150,000. What makes this story even more amazing is that the Frazettas own the majority of the work that the artist has ever produced and have retained the finest pieces for display at the Frazetta Museum.

Who is Frank Frazetta? Born in Brooklyn, New York, Frazetta was drawing as long as he can remember. Blessed with a true artistic gift, he is also a gifted athlete and devoted family man. Throughout his career Frank has struggled to balance his love for each. Classically trained at the Brooklyn Academy of Fine Arts, Frazetta early on developed the basics that would serve him in the worlds of comic books, comic strips, book covers, movie posters, and advertising. Eventually his images became so instrumental in selling a property that, amazingly, literary works were designed and written around the art that Frazetta produced.

This is the source of a misconception that many in fandom hold regarding Frazetta and his work. Not only does Frank view himself as a fine artist, he also insists on the artistic freedom to depict a scene as he sees it and has always insisted on the return of his originals (even during periods when this was an unheard practice).

In order to really understand Frazetta, one must see his work as more than comic or fantasy art. Frazetta is more accurately described as a fine artist, one of a special breed of creators that feel the subject matter is simply a vehicle of expression, communicating via their art. The true measure of a fine artist is the ability to elicit emotion in the viewer… rage and humor, anger and passion, lust and fury! No artist communicates these better than Frank Frazetta.

Those incredible *Famous Funnies* covers! Frazetta produced a total of eight covers for Famous Funnies each featuring the character Buck Rogers. These covers were commissioned by Funnies Incorporated in the early '50s and were created when he felt he had the "most control of pen and ink." He felt that he was at such a point that he could accomplish anything he set out to do. With each cover he attempted something different, stretching the very limits of the medium.

On the cover of *Famous Funnies* #210 he used a cross hatching technique with an extremely fine line. Issue #213 was his tribute to Wally Wood, delineating equipment in detail and applying heavy blacks. Composition was the key with issue #214. On that issue the planet that the spaceship approaches seems enormous to the viewer and appears to get larger as you watch. (As an interesting side note, George Lucas, during a visit with the artist, explained that this comic book cover was his inspiration for the Death Star and many other elements in the Star Wars sagas.)

The strange case of *Weird Science-Fantasy* #29! But with the cover of *Weird Science-Fantasy* #29 Frazetta achieved it all! The line… the composition… the intensity… all merged into one of the most beloved and appreciated Frazetta efforts in the hobby. In his words Frazetta explains "I was out of my mind and the lines seemed to flow on their own."

The cover was originally intended to be one of the *Famous Funnies* Buck Rogers covers, but an editor felt that the image was too intense for their young audience. Frazetta decided to show the cover to Bill Gaines at EC. Frank had done very little work at EC because of Gaines' policy of keeping all originals. When Gaines saw the cover he was overwhelmed and insisted he just had to run it.

As a compromise with Bill, Frazetta offered to accept half the normal pay rate *if* he could keep the original cover art. Gains agreed and Frazetta immediately "removed" Buck's helmet to "disguise" the main character. This was the only time in EC history that Gaines relented art ownership policy. For the paltry sum of $35, Gaines published the cover art that is considered by most to be the finest Frazetta art ever printed.

Note: The Alexander Gallery is preparing a retrospective of Frazetta's career with a catalogue and exhibition that promises to be the most comprehensive work ever done on the artist. For information about the exhibition, contact the Gallery at 212-472-1636.

Correction Department. There was a typo last issue. It inadvertantly reported that a restored *Amazing Spider-Man* #1 sold for $7,000. The book that sold for $7,000 was actually a restored copy of *Superman* #1.

By Joe Mannarino

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Amazing Spiderman 1	9,000	12,000
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Brave & the Bold 28	3,500	4,500
Detective Comics 225	3,000	4,000
Fantastic Four 1	12,000	15,000
Flash 105	3,000	5,000
Green Lantern 1	2,000	2,800
Incredible Hulk 1	6,000	8,000
JLA 1	2,800	3,800
MAD 1	2,000	3,000
Showcase 1	1,600	2,400
Showcase 4	20,000	30,000
Showcase 6	1,500	2,500
Showcase 8	5,000	8,000
Showcase 9	3,000	5,000
Showcase 22	3,000	5,000
Strange Tales 1	1,300	1,800
Supr's Girlfriend Lois 1	1,500	2,500
Supr's Pal Jimmy 1	2,500	4,000
Tales to Astonish 27	2,500	3,500
Tales of Suspense 1	700	1,000
Tales of Suspense 39	3,000	4,000
X-Men 1	3,000	4,000

GOLDEN AGE	NM	M
Action 1	90,000	120,000
Adventure 40	11,000	15,000
All American16	25,000	35,000
All American 19	5,000	6,000
All Select 1	1,800	2,500
All Star 3	12,000	16,000
All Star 8	5,000	6,000
Batman 1	30,000	40,000
Captain America 1	25,000	35,000
Captain Marvel 1	9,000	14,000
Detective 1	35,000	48,000
Detective 27	90,000	120,000
Detective 33	10,000	14,000
Detective 38	15,000	20,000
Flash 1	23,000	33,000
Green Lantern 1	8,000	10,000
Human Torch 1 (2)	5,000	7,000
Marvel Comics 1	45,000	60,000
More Fun 52	20,000	30,000
More Fun 53	10,000	14,000
New Comics 1	6,000	8,000
Sensation 1	3,400	4,400
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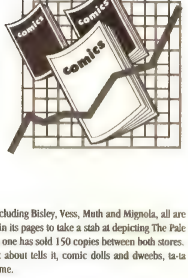

(PUBLISHER'S NOTE: The ideas and information presented in the following Market Reports are the express opinion of the individual reporter, and do not necessarily reflect the views of Overstreet Publications, its staff, or its advertisers. Every effort has been made to verify the market report information. Nevertheless, the possibility of error always exists in a compilation of such scope. The publisher will not be held responsible for losses which may occur in the purchase, sale, or other transaction of items because of the information contained herein.)

GUY BUDZIAK
MARTIN ANGEL
Comix Oasis
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Yet another one bites the dust. Retailers were informed last week that Jim Shooter's Defiant line has packed it in, is now no longer in business. Unfortunately their books never really caught on with comic buyers here, not in any big way. There was some initial hoopla, but that was last year when speculators were still in the throes of their buying frenzy. Since then, forget it. Good luck, Jim; let's hope the best is yet to come. As for all the others…

Marvel: Let's see… Spider-titles have been restocked three times due to heavy reader interest in the clone storyline. Uncanny X-Men 318 (with Jubilee's farewell as she heads for Generation X) sold out inside of two days. Fantastic Force #1 (Reed and Sue's boy Franklin forms his own team) sold out within 24 hours. By the way, the aforementioned Uncanny 318 represents the first of the $1.95 comics in deluxe format. Forceworks also happens to be selling well. Blade is moving extremely well, perhaps due in part to the return of Dracula. The Hulk is also a solid seller, as we witness Peter Davis's handling of the Green One's change in personality (look for a gradual return to the grim and surly Hulk of old). Rafael Kayanen's neoclassic rendering of everyone's favorite Cimmerian has resulted in the best sales figures Conan has seen in a long time. Combined with Roy Thomas' writing, Kayanen's art harkens back to the best of Windsor-Smith's work during his tenure with the Conan title in the early Seventies.

DC: Zero Hour is what's happenin' right now. This event has been extremely successful for DC this past summer. Watch for Robin #0 to draw a lot of attention, what with Nightwing (Dick Grayson) finally donning the old blue and gray as Bruce Wayne once again goes on sabbatical. Peter David continues his take on Aquaman, pointing him in a darker direction by providing him with a harpoon where his hand used to be. Whether this will result in improved sales is too soon to tell. James (The Golden Age) Robinson's Starman #0, although not a huge seller, is nonetheless a compelling spin on the Starman mythos. Watching this one develop over time promises to be a pleasure to witness. Spectre #0 has sold well because of the major role he has played in the central Zero Hour story arc. Steel #0 sells, as does Green Lantern #0 with its Kyle vs. Hal squareoff. It all sells, more or less, and I'll say it again: Zero Hero has proven itself a resounding winner.

Image: Still waiting on the next issue of Spawn, as it's been 2-3 months since the last one shipped. The delay has resulted in an increase of back issue sales for this title. Pitt, which we received yesterday, has nearly sold out at this point. Wetworks is enjoying healthy sales, and I'm told is worth checking out since it differs somewhat from the standard type of Image comic. Hellshock has finally arrived, and between our two stores we've moved 350 copies at least. And Doom's IV sells, even though its content doesn't seem to differ much from Liefeld's other titles.

Topps: The sales figures on the Lone Ranger and Tonto series are increasing with each successive issue. Zorro is catching on, thanks in part to cover art by such stellar talents as Joe Linsner and Julie Bell. Martin and I look forward with relish to the comic adaptation of the upcoming Frankenstein film. What's exciting is that Rafael Kayanen will be pencilling the series, the same artist responsible for Marvel's Conan the Adventurer.

Dark Horse: John Byrne's Aliens: Earth Angel is selling out here at our store. The Alien/Predator: Deadliest of the Species series has been holding steady numbers. All we've got to say is, hey, make that movie! On My Goddess is a manga masterwork that has sold in higher demand than we anticipated. CGW's Z and Barb Wire still top that imprint. And the most recent issue of Dark Horse Presents enjoyed better-than-usual sales no doubt because of the Hellboy cover and story. Also, we're all looking forward to CGW's Machine coming out, 'cause it looks so cool.

Independents: London Night's Razor/Shi Special #1 sold in major numbers for an independent. Kudos to Hartsoe and Tucci for their effort on that one. Caliber's Renfield is a Gothic jewel that should not be overlooked. Caliber Press continues to prove that their alumni become destined for greater things, such as Guy Davis doing Vertigo's Sandman: Mystery Theatre. Viz's Guyver has climbed in sales to 20+ per issue. And the healthy sales enjoyed by Kitchen Sink's Melting Pot is no doubt due to the combined efforts of Simon Bisley and Kevin Eastman, two names that I'm sure are familiar to everyone.

Valiant: The new Timewalker and Geomancer titles are helping breathe some life into Valiant's struggling efforts. X-O Manowar has undergone a marginal sales increase. And who says an artist's work doesn't sell a book? Then witness Ninjak, whose sales have plummeted right down the bucket. Whoa (or is it woe?).

Vertigo: Regarding our last market report: sales figures of 140 were published without any mention of a title. Well, we were talking about Invisibles #1, and the second issue has sold just as well as the first, all of them gone in a day and a half. Grant Morrison might just ascend to guru status, not unlike his peer Mr. Gaiman. The Sandman: Gallery of Dreams showcase flew out of here in a few short hours. A number of luminaries, including Bisley, Vess, Muth and Mignola, all are here within its pages to take a stab at depicting The Pale One. This one has sold 150 copies between both stores.

So that about tells it, comic dolls and dweebs, ta-ta 'til next time.

LEE HESTER
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General Note

Although we sell a high volume of new comics, graphic novels, T-shirts, games, posters, supplies, etc., we sell very few recent issues for significantly more than cover price. Prices on slightly older issues such as Spawn, WildC.A.T.S., Star Wars Dark Empire, etc., have mostly remained flat. it is important to realize that the bulk of the comics market is with the new issue purchaser. Most new issues provide enjoyment for the consumer, but actually go down in monetary value rather than up. Newer items that sell for multiples of their original values are so infinitesimal a part of our sales that they barely register.

Dark Horse

Time Cop does not seem to be generating the same interest as Mask and Crow did. If we consider all the media tie-ins with comics lately, we must realize that the majority are not likely to catch on significantly with the public.

DC

The Zero hour titles sold out for us. We expect a drop in the DC titles afterwards, as readers use the series as a dropping off point

Cartoon Books

Now that Bone has won every major award under the sun, is a top seller, and Jeff Smith is greeted with long lines at each signing he attends, it is probably not necessary to plug him further; however since Bone is one of the finest books on the market, perhaps you should try one to find out what all the shouting is about, if you haven't already done so.

Fantagraphics

The new issue of Hate will be printed in full color. It will make a good jumping-on point for new readers. Also recommended are the original Neat Stuff issues. It ran over 15 issues in Magazine format, and contains some of the most hilarious stories ever printed. The Bradlys in Neat Stuff are the acknowledged inspiration for the Simpsons. Also recommended are Dan Clowes' Lloyd Llewellyn magazine issues, a precursor to Eightball. Roberta Gregory's Naughty Bits strikes a sympathetic chord with feminists everywhere. It's almost a guaranteed sale to the right person.

Image

Some readers around here expressed disappointment with the first issue of Hellshock. In the first issue, they only saw fit to include 11 pages of actual story. The rest is made up of pinups and page after page of ads for other Image books. Some retailers in the area were contacted about a tour with some of Liefeld's artists. The price was to be $2500 for a 2 hour appearance, the cost to be reimbursed by tour books. After paying for printing, promotion, etc. the retailer would be out about 4 grand. It seems unlikely that a profit would be made from this event, thus one would have to have a great interest in promoting Image in general and Rob Liefeld in particular. I would imagine that such warm feelings of support for Image are a little scarce on the retail front. Despite all the recent posturing it looks like the Image gang is still out of control. Many of us have paid a high price for Image's shenanigans such as perennially late titles, out of sequence issues, revolving artists, etc. These hijinks may not seem so cute when they begin to impact one's livelihood.

Malibu

Few titles sell more than 10 copies around here. Perhaps there are a few too many super-hero universes to choose from.

Golden Age

Not much to report here. We are always interested in buying nice old books when they are offered, but all the stuff that people have been trying to sell me lately has been overgraded, and they wanted too much for it. I only buy for 50% of Guide tops. That way I don't have to charge a premium on anything.

Shameless Plug Part 2

By now, I hope everyone is aware of my convention, Lee's Comics Presents the 1st Annual Comics Sale and Show, which will be held Oct.22nd and 23rd at the San Mateo Expo Center. I will be featuring over 25 of the best cartoonists in comics including the aforementioned Peter Bagge, Dan Clowes, as well as Roberta Gregory, Shannon Wheeler, Dan O'Neill, and many others. This is an attempt to reach an audience often written off by many of the larger mainstream publishers. In the installment after the next, I will let you know how that attempt went.

In Closing

Now that the reverberations of the latest boom that went bust have died down, those of us that are serious about comics can get back to the real business at hand; celebration the unique experience of comic books for enjoyment. I believe that there are comics for every taste available right now. I invite each reader to try a new one this week, and to turn on one friend to a favorite title. You will get the sincere thanks of those toiling in the comics vineyard. And until next month, remember to say " I Oqled it in Overstreet !"

BRIAN & CAROL MORRIS
CB Comics Plus
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The summer begins to wind down, school opens its doors for another year, and CB Comics Plus sets its sights upon the Fall. This is the "breathing space" between the Summer sales push and the inevitable holiday frenzy. It's a great time to take stock, and assess what's occurring during this transition period.

It's no secret that the SuperBatSpiderMutant titles are selling in impressive quantities. This month, let's take a look at what else is selling on the road:

DC Zero Hour has come and gone, leaving DC in a fine position to revamp books that need tweaking, continuity-wise, while leaving the better-organized titles alone. The Zero issues are not exactly attracting new readers for us. However, they are being picked up by former readers, using the books as new jumping on points. With any luck, these fans will return to regular purchases of their former fave titles.

Silver Age DCs are being snapped up by older collectors. Even non-super-hero titles like Jonah Hex, The Adventures of Bob Hope and House of Secrets (the Mark Merlin and post-Eclipso horror issues) are moving from our boxes almost as fast as we can stock them. And almost any condition above VG or higher is desirable, providing the book is priced accordingly. This comes as welcome change from the speculeech that craves the latest "hot" comic and will never read it.

Marvel: Captain America is beginning to pick up sales steam, as of late. This series is one of fandom's best-kept secrets. There have been many good runs from some of Marvel's finest creators (Stan Lee and Jack Kirby, Steve Englehart and Sal Buscema, Roger Stern and John Byrne, J.M. DeMatteis and Mike Zeck, not to mention long-time writer Mark Gruenwald). Perhaps the recent movie hurt the book-- guilt by association, if you will-- but back issue sales on are the rebound, finally.

Also, The Incredible Hulk and Iron Man are finding readers once again. This is no doubt due to the superb work done on the current issues. We've noticed over the years that the quality of work on today's issues influences the popularity of the back issues. To people who've been in the hobby for a while, this should come as no revelation!

But think of Howard The Duck - while creator Steve Gerber steered the character's fate, prices on the back issues rose. When he left, and the quality of the book dropped, so did the popularity of even the preceding issues. Then when George Lucas announced production of the HTD motion picture, interest went up once more. But when the movie met with less than sterling success, back issue prices fell again (even though the franchise was being controlled by someone in another medium). Now the prices reflect Howard's quirky place in the history of comics.

But could this be why Fantastic Four or Thor sales have slipped for us, as of late? Could this be an easier way to see what back issues will be snapped up next?

While we promised to steer clear of mentioning the Mutant titles for this column, interest builds with every show for the new Generation X series. The Lobdell-Bachalo team looks like they may have a winner on their hands.

Others: The upcoming WildC.A.T.S. animated series may be what's perking up sales on the Jim Lee comic series. But on the other hand, Pitt and Maxx have slid slightly in sales. Gen 13 back issues are constantly being requested, although many of our friends don't wish to pay the high prices for the first two issues.

Requests for Chaos Comics products and the Vampirella comics continue unabated. Dark Horse's Star Wars-related books are being asked for again after a long dry spell. Back issues of Dark Horse Presents find an eager audience now due to the early appearances of Concrete, The Masque, Sin City, The Next Men, Aliens and Predator.

In the last few months, evidence of less speculation in comics appears with every new show. More customers speak of actually reading their new purchases, to discover new material or to rediscover old childhood joys. The creators didn't work so hard on their creations just to have their brain children stuck inside propylene bags and thrown into a dark box for the rest of eternity-- or until the resale value escalates, whichever comes first! These books are meant to be pored over repeatedly. With careful handling, there's no reason why a comic book can't be read (and enjoyed) over and over again for years to come.

Thanks for your time and attention. Next month, we'll be back with more data from East Central Illinois! Until then, take care and be good.

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Leaves are falling, but our sales aren't just yet... hey... this is supposed to be the skinny time of year for comic book sellers... what gives? What gives is publishers competing more and more for the consumer's dollar. This translates into special events (Zero Hour, Generation X, and others) that are getting customers into our stores. And for now, the readers are buying. I know this to be true. For the last two months, I've increased my own subscription, and I'm the jaded retailer. Read on...

Golden and Silver Age

Is there still a market out there? We have (what we feel) is a very good selection of higher quality Silver, and some Golden Age books that we just don't sell. We're seeing a real slowdown in Silver books in our area. The only time these books move is during our anniversary sale in June. Otherwise, our nice books just sit in the boxes.

Current Stuff

DC continues to be the number one company in the eyes of the fans. While we constantly hear, "Why did Image do this?" or "Another X-Men crossover? Geez!" we rarely hear any negative comments about DC (a few complaints from Zero Hour, but on the whole, very few). DC is still high on the wave of popularity from Zero Month. The #0 issues didn't create any computer havoc (as the naysayers predicted), but brought readers back to books we'd long ago declared dead. Damage, Hawkman, and the Spectre #0 all sold well, and were needed revivals for these books, sales-wise. The new books (Starman, Primal Force, Fate, etc.) were a bit of a disappointment, selling slightly less than a normal #1 issue. It's a shame, some of those new books are pretty good, although you only get a small taste of the story. I would have settled for a bigger bite and forgiven them if they went double-sized on all of them. Check out Starman #0, for great storytelling by Robinson and beautiful art... hey, what do you collect comics for anyway?

The rest of the DC line saw a slight increase across the board. Robin #0 didn't fly out of the stores as we had predicted, we may be seeing a bit of Bat-Burnout. Superbooks are still steady as well. It will be interesting to see how well these two characters will be able to sell books this fall with no big events for either lined up... Flash continues to draw in new readers, especially with the beginning of Terminal Velocity in #95. Green Lantern moves a lot better then when Hal had the ring, Wonder Woman sales have picked up with the addition of Mike Deodato Jr., and Legion of Super-Heroes is risking its long time fans by rewriting it history for the 5th (6th) time.

Marvel

Still plodding along the Phalanx Covenant sold well, but was a long way from setting any records. Even Generation X #1 is a good to moderate seller, despite the gorgeous Chris Bachalo artwork (Shade misses ya, Christ!). Other X-Books continue at steady levels... we're expecting to see a slight rise as the new season of X-Men Animated comes on the air. We're obviously selling both price versions of the X-Men, and guess

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what kiddos, start planning long term to spend $1.95 on X-Men, because they're not going down to $1.50 anytime soon. Marvel's allowing the readers to choose ploy worked well. The readers "choose" the (2-week earlier) $1.95 edition. Marvel makes more money per book. Coincidence? you judge. On the pro side, the art does look really nice on the heavier paper. And folks, don't expect your retailer to complain too loudly to Marvel, because they're getting a boost in profits too. Watch for a huge mutant crossover coming in the next few months, and we mean HUGE.

Spider-books sell at lower than normal levels. It appears that the Spider-Clone storyline didn't do all that Marvel hoped it would. Captain America has been generating praise recently along with, of course, the Hulk. With a new artist coming on board, and a return of the savage Hulk, now is a great time for new readers to jump on! Other Marvel books still have a small core audience.

Image - What is this on our shelves called "Hellshock #17" Fourteen pages of story, and 18 pages of ads, pinups, and filler? All for the low price of $1.95? On top of all this, there's the "C'mon, admit it..." ad. All this and an apology for the tardiness of Prophet #7 in the same book? Wow, maybe Image is doing great things in the market. And as Homer Simpson says, "Oh, by the way, I'm being sarcastic." Image had and still has the opportunity to be the top company. I think it's a shame to see them put something like this out.

Tekno Comix - Looks like a very strong start, but please be careful about your buying. Case in point .."Leonard Nimoy's Primortals" Uh, just who is the star of the book? I know Nimoy was great on Trek, but can he write? We think these books are (for the most part) pushing creators that are untried in the comic market and give them a 50/50 chance of making it

Defiant - By now you've heard it's dead. We wouldn't be surprised to see Shooter start hanging around with some Image friends real soon.

Dark Horse - Still publishing the highest quality and most eclectic collection of titles out there.

Topps - Lone Ranger is a hit.

Valiant - Solid, but small following, Dr. Mirage is great!

Malibu - Writer-driven quality! Check out Firearm. Bravura - Sporadic quality hurts.

Small Presses

We've seen interest grow in the small press for months. Aside from Bone and Cerebus, readers are finding Strangers in Paradise, Wandering Star, Strange Attractors, and Tyrant. These books are of very high quality, and the writers/artists can get across a much higher degree of individuality and creativity than they otherwise would in "company" books. Check 'em out, and ask your retailer for the Giant Anthology of Self-Publishers--64 pages of great stuff, and it's free!!

Hot and on the Horizon

Mr. Hero, Cadillacs and Dinosaurs; Wild Ones #3, Youngblood Year 1, Sin City, Big Fat Kill, Extreme Justice, Vertigo Voices, Rogue #1, and the ST:TNG card game

Halloween Suggestion

On October 31st go and get some comic books and give them to all the trick-or-treaters. You'll be glad you did.

TIM COLLINS
RTS Unlimited, Inc.
[illegible]
[illegible]
[illegible]

As the aspens start to change with the season, so too does the comic market. Most kids having gone back to school, and losing their summer time disposable income, are cutting back on new titles and focusing on the more exciting items.

New Comics

Generation X #1 from Marvel is selling quite well. Interest in D.C.s Zero hour is maintaining some momentum and back issue sales are picking up.

Bronze Age

With George Lucas rumored to be working hard on the next Star Wars trilogy, the Marvel series of 1977 is hot hot HOT! As soon as I have them, they blow out! Replenishing our stock has been difficult (especially the last 20-odd issues). Even low to mid-grade copies sell above Guide at a brisk pace ($3.00 or more).

Silver/Golden Age

The weirder the better! The more obscure an item the faster it seems to sell. There are lots of people looking for really obscure and hard to find items and they are extremely dedicated to this hobby! Also, I have noticed that collectors are becoming aware of the bargains they can find in really low grade comics. Coverless and even fair or poor copies sell well. Recent sales of low grade obscure titles: Crack Comics #35 Good $10.25, Magic Comics #8 Poor $5.75, Comics On Parade #6 G/VG $108.00, Out of This World #2 Good $7.00, Smash Comics #63 Good $7.50.

At last collectors are noticing that Wonder Woman comics are underpriced! After San Diego Con and recent catalog mailings, more than 50 various issues below 100 have sold! I have two or three good customers bugging me to get more issues! However, other Golden Age D.C. titles such as Flash Comics and Green Lantern are slower sellers here.

All Timely comics sell extremely well (especially if VG or above), slightly above Guide. There is some resistance to the lower grades but at the right price they sell. Captain America Comics, Human Torch, and Sub-Mariner all sell quickly. The problem now (as many other dealers have also noted) is that there is no easy way to restock these Golden Age treasures.

Soapbox

After eleven years in this business, I still do not understand why Marvel and D.C. do not launch national advertising campaigns. I've spoken to representatives about this and they say they are too small and don't have the budget. I think a generic enough ad promoting comics as fun and real entertainment would be great! Bring new people into the hobby! Just buy a small 30-second spot stating that comics are great fun and are available at the local store or newsstand!

I have finally recovered from a hugely successful San Diego Con, and we are gearing up for the first mass mailing of our back issue catalog (whew). Till Superman and Wolverine swap golf jokes, Make Mine Overstreet and see you next month!

DEAN SCOVILLE
Comic Detective
P.O. Box 1846
Covina, CA 91722
(909)621-6778

We've been busy! Just an observation, mind you, definitely not a complaint!

Golden Age

Suspense. The title and the genre continue to attract attention, especially those with Krigstein/Everett art. E.C.s have enjoyed sporadic interest through the years, but with the Tales From the Crypt television series, I've been able to move them with greater frequency during the past couple of years. I also believe that these titles stand to see the greatest appreciation within the next few years. Bill Gaines was certainly a man before his time... John Wayne Adventure Comic #6 and 7 (each containing Frazetta art; both in GD+ condition) sold at Guide. Atlas pre-hero commands a lot of attention, especially when in grade. Batman #62 (origin of Catwoman) FN+ sold for $375. Several low grade Detectives from the same era (1950-51) sold at 50% of the Overstreet Good price, and while I wouldn't say that the movie sparked a resurgence of interest, I did sell some Shadow comics.

Silver Age

Showcase and Brave and the Bold back issues are hot! For both titles, pre-#60 issues and Neal Adams issues are always in demand. Bartered a nice Showcase #18 (second Adam Strange) for a nice Golden Age Batman. X-Men #12 (first Juggernaut) in NM/MT went for $200. Several late sixties Batmans in Very Fine condition sold at Guide. A few Strange Suspense Stories with Ditko art sold nearly as soon as I got them. Recently, I made acquaintance with a former flower child who decided to part with a nice Silver Age collection. While others were communing at Woodstock, this sage of Aquarius was frequenting the old Cherokee book store on Hollywood Boulevard. Any area collector worth his salt remembers Cherokee as the former Mecca of Comicdom.

By the mid-seventies, my friend's tastes had "sophisticated" beyond sequential art to disco, and his collection spent the succeeding twenty years brooding in a closet. During our chat, my friend gave me a Cherokee Order Guide. Based upon the advertisements and issue numbers contained therein, I'm guessing that this particular guide was published circa 1972. It reveals that House of Secrets #92 was considered a "non-key" to be had for 20 cents! Other non-keys included Showcase #54 and Fantastic Four #48 -- both could be acquired for a total of $3!! And a hundred dollar bill would have snagged you an Amazing Fantasy #15 AND a Fantastic Four #1 -- with CHANGE!

Many of the comics within this collection were in top condition. Unfortunately, a few that were at either the bottom or the top of a stack didn't weather the years like the others. Lesson learned? Rotate your protectors AND your comics every year or two!

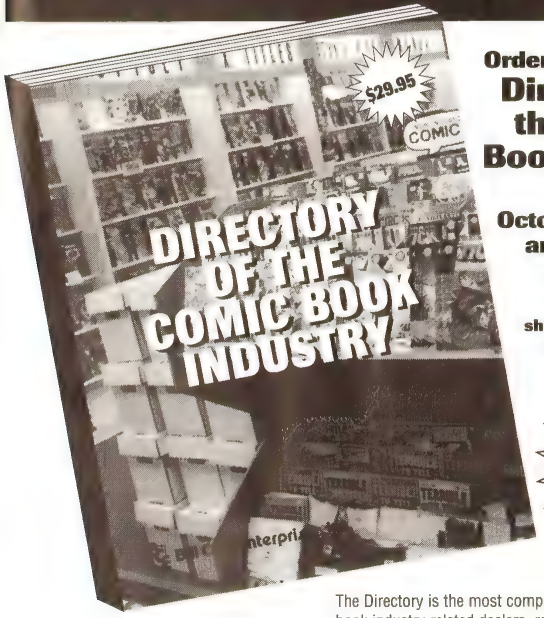
Regent recommendations for the financially challenged: In the early/mid 'eighties, D.C. was kind enough to reprint the entire Neal Adams/Denny O'Neil Green Lantern/Green Arrow run. The eight-issue reprint series is an invaluable reminder of an epoch in comic history. A recent reread of these issues supplied insights as to how topical their subjects continue to be -- perhaps more so!

Most Requested

Golden Age: Batman #100 (anyone for numerology?). Silver Age: Amazing Spiderman #149 (I'm still sticking by my guns on this one -- caveat emptor!); any of the Superman/Flash race trilogies would sell for me: Superman #199, Flash #175, World's Finest #198 and #199 (I know there are four issues there, but the last is a two-parter!); and Wonder Woman #105 (I had one a year ago, and should never have sold it!). I get requests for Timelys, but have a VERY hard time procuring them here on the West Coast. Is this problem likewise endemic to the East Coast? Midwest?

Acquisitions: Silver Surfer #4 NM/MT, Batman #15 VG, World's Finest #32 VF, Amazing Adventures FN-, Captain America #7 VG (tape), Detective #73 FN, #71 FN- (Joker cover), #75 FN, X-Men #1 VF (tanning left 1/3 of cover, otherwise beautiful!), X-Men #2 FN/VF. Till next time.

Pre-Publication SPECIAL



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Hey Comic Lovers… What's new?

Marvel - Lots of good things with Marvel - we have these all painted Superhero comics -- Strange Tales, Tales to Astonish & Journey into Mystery -- great idea. We have finely crafted Hulk & Thing bookends. Alan Davis is back, David Quinn is cookin' on Dr. Strange, Fabian and the Kuberts are so hot on the X-titles. Peter David on the Hulk -- smokin' Abnett and Lanning on Force Works! It really works! Who says Marvel has no real high quality books? The problem seems to be, though, that this still leaves over 100 Marvel titles for the month that range from average to "let's just get something out this month" to reprints to brand ecch and below. Let's say it all again, class, "too much filler and not enough killer!"

DC: Most improved player -- could be heading for all league status. Where did the Aquaman artist come from? You should try this comic!!!

Defiant: I love Jim Shooter 'cuz he did a great personal appearance at my store and made me lots of money. I am, however, becoming defiant about his comics. First we dropped The Good Guys because half of the first issue glorified a competitor's comic store. Then sales on all Defiant titles start dropping like the number of panels in a Rob Liefeld comic. When "Schism" arrived I thought I would try two of each Defiant come because this was to be the BIG PUSH. Like Jim's Unity the ads stated, "Buy all you can as they should be great investments." Well, anyone looking for these books as investments will find them in our quarter box. We couldn't move a one. Actually we did sell one. I think maybe Jim should get together with Neal Adams -- each of them does half a comic pretty well. (After I wrote this there came the notice of the Defiant hiatus.)

Dark Horse, Valiant, Ultraverse: These are three comic companies that are doing OK, but deserve to be perched up around the top -- lots of talent and integrity and really fine comics that don't sell at all as well as they should here. Maybe they all need more comics with big (really big!) breasted women in skin tight bathing suits fighting evil. YEAH!! Anyway, it sure worked for Vampirella, Catwoman, and Lady Death.

Image: Lots of pretty books. Aren't they pretty class? Great sellers and some colossal money makers . . . Gen13, WildC.A.T.S., Spawn, Weworks, Pitt. Those alternate covers were a comic store goldmine. I love Image, don't get me wrong, and Rob Liefeld's personal appearance at Geoffrey's was by far our most successful, but (you knew it was coming) Rob will surely go down in the history of comics as selling the most comics while making the least effort. First - we have comics here that are only about 10 to 15 pages. The story, by the way, consists of a beginning page that intros all the good guys and bad guys in three or four panels - by each subtly calling out the other's title at the end of a sentence.

"I'll beat your butt, Dark Death."

"You and what army, Capt. Captain."

Now with more bragging insults than your average Snoop Doggy Dog rap record, for the next ten pages they knock the snot out of each other. On the last page they have some sensitive recaps, show some inner character, and give you clues as to whom they'll beat up in the next issue.

Now I should mention that a bit into the story to stretch things a bit further Rob usually has at least three full page panels and one double page panel. What about the rest of the book? This is my favorite -- we have this pin up that takes up four pages. How is that possible, you ask? Well, we have a first page that's all black. It holds the artist name right in the middle. Yeah that's it. Just his name in the middle of the page. Then there's the two page pin-up. The last page we have the name of who will draw the next issue's pin-up! Now we finish off the book with five pages of letters to the editor and about that many pages of pictures of our spin off comics or our buddies' comics.

Anyway, class, the pictures are very pretty and Rob's a nice guy, but this is certainly the kind of book people use to show us how silly we are to read comics.

See you next month, gang -- but until then, let's remember all of us who make our livin' from comics, there's still greatness there, lots of it, and working in comics is certainly a lot better than baggin' groceries or driving cabs or any of the other jobs we had. Right???

Nuff said; Excelsior!

JOHN TINKESS
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As I write this, school has just started so this seems like a good time to reflect back on an eventful summer and also to look ahead to the coming months.

DC - Zero Hour was a tremendous success here and although a few fans were disappointed with the ending, the series has succeeded in its goal of arousing fan interest in the DC line. All of the Zero issues so far have been selling well above previous levels with particular interest in Hawkman, L.E.G.I.O.N., Legionnaires, Green Lantern and Wonder Woman. Over in the Batman titles, the talk of Bruce Wayne being replaced again, as Batman, began stirring up a lot of negative feedback - but now that it appears his replacement will be Nightwing, many of the complaints have been quelled. The general consensus though is that this storyline had better be very short. There has been someone other than Bruce Wayne wearing the Batman costume far too often over the past year in the opinion of most of my customers.

Marvel - Are two Spideyss better than one? If sales of the Power & Responsibility crossover in the Spider-Man titles are any indication I guess they are. One of the first stories I ever read when I began buying comics (Io, those many years ago) was the original Spider-Man clone/Jackal story in Amazing Spider-Man which, over the years, has remained one of my favorites. For that reason I looked forward to the reappearance of the clone with some trepidation. Fortunately, the story turned out to be fairly well done (although the currently grim attitude of the real Spider-Man is beginning to annoy more than a few people). The X-Men titles have also enjoyed a resurgence this summer due to the Phalanx Covenant storyline leading up to Generation X. Sales were up on all titles with the greatest increases in Cable and X-Factor. The rest of the Marvel line (with the exception of the Incredible Hulk - consistently a strong seller) continues to sag.

Image - Better on-time shipping has helped to keep sales steady overall with the biggest sellers remaining Spawn, WildC.A.T.S , and Gen 13. Pitt also does well whenever a new issue ships. The variant covers caused fast sell-outs on those titles over the summer since many fans were buying both versions and without advance warning our orders were not high enough to cover the multiple sales. This resulted in a number of people missing the issue altogether (either version). It will be interesting to see if this problem has an effect on the sales of future issues of those titles.

Dark Horse - The new movie is still three years away but everyone is going crazy for Star Wars. Over the past months we've seen sales double on all Star Wars titles (new material and reprints) and related merchandise like models, t-shirts and cards are flying out the door. Can this keep up for another three years? The Mask movie created quite a bit of interest in the character but hasn't resulted in the same mania that followed the Crow (and is still going to a lesser degree). Also continuing to do very well from Dark Horse is the Legend imprint. Next Men, Hellboy, Concrete, Madman and the Frank Miller books all started strong and continue to grow.

Independents

Self-publishing success stories like Cerebus and Bone and growing interest in books like Hepcats, Wandering Star and Starchild seems to be drawing some mainstream artists into the field. Brute & Babe from Bart Sear's Omnious Press sold out very quickly and Joe Quesada's upcoming Ash Series is generating strong interest. Other independents on the rise lately include: Ranma 1/2, Vengeance of Vampirella, Shi and anything from Chaos Comics.

Modern Age Back Issues

We've been seeing increased activity in recent back issues this summer due largely, I believe, to the ever-higher prices of new issues. Sales have generally been spread across the spectrum of titles though the core groups of Spider-Man, X-Men and Batman titles lead the pack. With most back issues to about 1980 selling for less than the price of many new issues, I expect to see this trend continue and grow stronger until publishers get their pricing under control.

Silver Age

As I stated last month, we recently acquired a collection of Dell and Gold Key westerns and TV comics. In the ensuing month we have sold many of the books with high grade copies (VF or better) going for about 1.5 x guide while the lower grades sold well at or slightly above guide. Some of the first books to go were runs of Zorro (Gold Key), Bonanza and Rawhide (Clint Eastwood photocovers). Also selling well were Tarzan, Turok and some Lone Ranger (Gold Key) issues. We also recently acquired (and have already sold) a run of Classics Illustrated (later printing HRN 166 or 167) in FR to GD condition (and lower). Even though most of the books were thoroughly thrashed, priced at between $.25 and $1.50 per book, they were quickly snatched up. It seems people are willing to buy Classics Illustrated in any condition as long as they are complete and priced correctly.

That's all for now. See you next month.

WILLIAM H. FEIST III
SHIRLEY A. FEIST
Book Trader
Dakota Square Mall
Minot , North Dakota 58701

Hey, Hey! It's Book Trader Bill saying, "if imitation is the best kind of flattery, then a 'tip-o'-the-hat' to Bruno at B. A.'s Comics & Nostalgia!"

Golden/Silver/Bronze Age

Sold two (2) late edition, Good (at best) condition Classics Illustrated.

Current Age

Archie Comics; now ask yourself, "When was the last time you saw Archie Comics mentioned in any market report?" However, I must admit that they did very well with their "Love Showdown" cross-over. Watch out for Archie # 429, Betty #19, and Veronica # 82 and

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Veronica #39. For an Archie comic, these will be hot and collectible.

DC: DC's Zero month did not live up to expectations. The stories were OK, but generally did not add anything exceptional. However, they did sell relatively well and may bring a few additional DC readers into comics. Look for good sales on Batman: Bloodstorm, the graphic novel sequel to last year's Batman/Dracula: Red Rain

The decision to replace Bruce Wayne with Dick Grayson for only four issues is a wise decision; a longer time would probably hurt the Batman sales, overall. On a related note, Shirley (my wife and back issue manager) reports that the Batman: Knights End issues are still seeing brisk sales in back issue.

Dark Horse: Oh My Goodness!!! "Oh my Goodness" is a cute story with good art at a good price. Result: good sales.

Image Comics: Wetworks has sold extremely well with a great deal of fan excitement - more than any other IMAGE title in a long time. Both Wetworks #1 and Wetworks #2 will be hot back issue items for some time. Also, as predicted by the staff here at Book Trader, Hellshock did very well. However, I hope that future issues will have more story and fewer ads. The first issue, although both well drawn and well written, only filled half the book, leaving the other half for ads and "art". This was disappointing. Overall, however, this title should be a strong seller with high demand.

Marvel: I have blasted "The Phalanx Covenant" repeatedly in past reports. At the risk of belaboring the point, allow me to simply point out that only two years ago, NO true X-fan would have DARED to miss a single issue of an X-Crossover. In fact, only a year ago I had between eighty and one hundred people signed up for 1993's X-Crossover, which was about average for previous years. This year I had 6!! Count'em, Marvel. 1-2-3-4-5-6! What more can I (or the customer) say?

In a related vein, if Marvel thinks they are fooling their customers by releasing the enhanced cover versions of all the X-Titles two weeks before the regular editions, they are probably both right and wrong. they are "right" in that the average X-Customer will NOT wait two weeks just to buy a cheaper version of the story, which means Marvel (and, yes, the retailer as well) will make more money. However, Marvel is "wrong" if they think that the customer won't understand that they are being manipulated into paying 1/3 more for their regular X-Fix.

The demand for Generation X #1 is VERY strong. This may be one of Marvel's better sales moments in 1994. On the other hand, the Spider-Man/Peter Parker/Clone story-line has generated only minimal excitement and sales.

We continue to see a strong demand for X-Title back issues - particularly the X-Men (current series), Uncanny X-Men and Wolverine. However, it is the story that is selling these backissues, not any particular cover enhancement. Is it possible that people are looking to the past for what they can't find today... good art, good story at a reasonable price?

Topps: It is my personal prediction that Topps Comics' comic adaptation of Francis Ford Copolla's upcoming movie. "Mary Shelley's Frankenstein" will be a very strong seller. They did very well with their adaptation of Bram Stoker's Dracula. What I have seen of the advance art and story for Frankenstein suggests similar quality, sales and customer demand. Also, The Lone Ranger #1 did very well. Again, good art, good story at a good price.

Cards

Last month I mentioned the phenomenal Magic: The Gathering card game. Allow me to suggest that the Star Trek card game to be released in November has the potential to be a big hit as well - and not just with the "Trekkies". Ron (my Game Department Manager) has reviewed the rules and find that they speak equally well to both the person familiar with Star Trek and the person who is not.

Well, that ends my analysis for this month. So, until next month... Hey, Hey! This is Book Trader Bill who is already getting ready for Christmas (and the leaves in the trees haven't even begun to fully change yet!).

MICHAEL TIERNEY
The Comic Book Store
Collector's Edition
3217 John F Kennedy Blvd
North Little Rock, AR 72116

While August is traditionally a slow month with the ending of summer, new comic sales surged with the arrival of DC's Zero Hour and Zero Month titles. Who knows, maybe the baseball strike helped encourage fans to find other forms of entertainment to fill the gap.

Silver Age

Crisis On Infinite Earths saw demand fly out of the ballpark as a result of Zero Hour fever and anticipation of future price appreciation.

Modern Age

We've seen moderate but steady demand for Deathmate Black in the $5 to $6 range as people slowly realize this is the first appearance of Gen 13 . Demand is strong on all issues of Sandman. Sales: Adventures of Superman #500 (manufacturing defect, Double Issue Double Bagged) MT $10.00; Aliens #1 MT $12.00; Amazing Spider-Man #398 FN $15.00; Amazing Spider-Man #399 MT $22.00; Caliber Presents #1 (1st Crow App.) MT $50.00; Caliber Christmas #1 (Crow App.) MT $8.00; Crow #1 MT $35.00; Crow #2 MT $9.00; Crow #3 MT $15.00; Crow #4 MT $10.00; Death TPB (Platinum) MT $40.00; Deathmate Black (Gold foil) MT $15.00; Extreme #0 (Signed) MT $35.00; Gen 13 #1 MT $20.00; Harbinger #3 MT $25.00; Incredible Hulk #377 (1st All-New Hulk) MT $10.50. Next Men Signed & Numbered Book One Hardcover MT $49.95; Sandman #2 MT $34.50-- 2nd copy MT $34.00; Sandman #5 MT $28.00; Sandman #6 VF $18.00; Sandman #10, #11, #12, and #13 (all) MT $10.00 each; Secret Wars #8 (1st Explanation of Spider-Man's Black Costume as Alien-- Venom) NM $15.00 -- 2nd copy $12.00; Superman #75 (Bagged -- Unopened) MT $15.00; Uncanny X-Men #248 (1st Jim Lee Art) MT $28.00; Uncanny X-Men #266 (1st Full Gambit) MT $27.00; WildC.A.T.S. #7 (Platinum) MT $40.00; Wolverine Vol 2 #3 MT $10.00;

DC: For the last decade, independent publishers have known that if you put a "0" for the issue number it will sell (perhaps a voice in the cornfield told them), and DC has put this tool to work for themselves, with astounding results. Zero Month has followed the Zero Hour mini-series by posting equally powerful demand. Mitch Byrd's artwork on Guy Gardner, Warrior, has kept readers intrigued. Sandman still commands a strong following, despite sporadic release dates. Vamps looks to be the next Vertigo hit, similar to the success of Witchcraft. The popularity of the Moonshadow series now released as a Vertigo title caught us completely by surprise, considering it is a reprint of the Marvel Epic comics from years ago.

Marvel: Although there has been strong interest in the new Spider-Man Clone books, Spider-Man spin-offs like Annex, Black Cat, Blackwulf, and Solo are very poor performers. The X-Men family titles continue to perform well, spurred by interest in the new Generation X series. I found Fantastic Force to be very disappointing just by reading the word balloons out loud and count the snickers of anyone listening. For example, referring to one's self in third person works very well in Cerebus when Cerebus speaks, but not everyone talks that way, except in Fantastic Force. The following are quotes from #1: "Heed the words of T'Challa, who men call the Black Panther!" speaks T'Challa, the Black Panther; "... before I show you why Devlor is the most dangerous Inhuman..." and "... the great and powerful Devlor" says Devlor; "...let none bar the path of Ulysses Klaw..." spoke Klaw; "... by the hand of Vibraxas..." said Vibraxas; "Huntara need not fear..." and "... the Warrior-Princess of Elsewhen..." said guess who; but wait, like a knife commercial, there is more... but you get the point.

Defiant Comics: Word of Defiant publications going on hiatus came as no surprise. Sales have become virtually non-existent on several titles here, with no winners anywhere in the lineup.

Valiant Comics: Several titles are really struggling now. Only die hard fans continue to buy Mangus, Robot Fighter, just to keep their collections complete. WE hear a lot of criticism on the handling of Mangus and Turok. Even Ninjak is sliding, but still is one of their better sellers.

Cards

Magic, the Gathering remains the card phenomenon of the year. The revised unlimited starter packs and boosters continue to garner new demand. The problems stocking The Dark were the same as they were for Legends, causing concern for the upcoming Fallen Empires. Whether the problems lie with Wizards of the Coast, distributors, long lead times between orders and shipping, the baseball strike (just joking), or most of the above, a massive chunk of the potential market has been repeatedly missed. Despite all this, Magic is the hottest game and card collectible.

JOHN CHRUSCINSKI
MICHAEL GOLDSTEIN
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Plantation, FL 33317
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Greetings! Well, we're coming to the end of another summer, and while this is usually the strongest selling season of the year, this one was pretty mediocre. Not horrible, but not great either. Tons of new merchandise came out, but the customers seemed to have less money to spend this year. The groups of kids that usually swarm the stores during vacation were smaller and fewer between than in years past as well. On the bright side, back issue sales have been pretty strong.

Golden Age

This area of the market is very strong and is continuing to grow. With the Silver Age books pretty much at a peak, more and more people are starting to collect these older and much scarcer comics from the 1930's-1950's. Compared to Silver Age books, there are still a lot of bargains out there at the moment in this area of collecting. Instead of buying the latest gold/signed/numbered book from Image, why not pick up a Tales From The Crypt from EC or a Captain Marvel or Whiz Comics from Fawcett? You will be surprised at the quality of writing and artwork they were doing forty & fifty year ago! Don't wait too long though, because we foresee a surge in the prices of Golden Age comics similar to what happened to Silver Age books a few years back. Sales include: A beautiful run of Superman #51-150

Silver Age

Sales have been good if the price is right. We think that with prices as high as they are now, the time of getting

Comics Books - For Sale -

The special books offered here are from my personal collection and have exceptional cover gloss and white pages!

HE = Hawkeye
WM = White Mountain
MH = Mile High

Amazing Spider-Man Annual 1 VF . . $375
Am. Spider-Man Annual 2 (ws) VF+ $150
Amazing Spider-Man 6 VF $550
Amazing Spider-Man 8 VF/NM $725
Amazing Spider-Man 9 NM- $750
Amazing Spider-Man 10 VF+ $450
Amazing Spider-Man 14 VF $750
Amazing Spider-Man 15 VF/NM $350
Amazing Spider-Man 16 NM+ $375
Amazing Spider-Man 17 NM- $625
Amazing Spider-Man 18 NM+ $375
Amazing Spider-Man 19 NM $300
Amazing Spider-Man 20 NM+ $350
Amazing Spider-Man 21 NM $225
Amazing Spider-Man 50 VF/NM $300
Avengers 4 (WM) NM $2,950
Avengers 6 (WM) NM $335
Avengers 7 VF+ $110
Avengers 8 VF/NM $135
Avengers 10 NM- $180
Avengers 11 VF/NM $150
Avengers 19 NM- $75
Daredevil 3 VF/NM $325
Daredevil 4 NM+ $375
Daredevil 5 NM- $200
Daredevil 6 NM- $140
Dark Shadows 1 VF/NM $175
Fantastic Four 12 NM- $1,000
Fantastic Four 16 (ws) VF+ $200
Fantastic Four 18 VF $200
Fantastic Four 19 VF/NM $225
Fantastic Four 21 VF/NM $225
Fantastic Four 24 VF/NM $120
Fantastic Four 25 VF/NM $400
Fantastic Four 26 NM+ $500
Fantastic Four 27 VF+ $100
Fantastic Four 28 NM $225
Fantastic Four 30 NM $120
Fantastic Four 34 VF/NM $65
Fantastic Four 35 VF/NM $65
Fantastic Four 37 VF/NM $65
Fantastic Four 49 NM+ $250
Fantastic Four 50 NM+ $300
Fantastic Four 53 VF+ $45
Hulk 2 VF $1,700
Hulk 4 VF+ $850
Hulk 5 VF+ $850
Journey Into Mystery 83 (ws) VF+ $2,500
Journey Into Mystery 84 NM+ $1,250
Journey Into Mystery 87 NM- $300
Journey Into Mystery 99 VF/NM $120
Journey Into Mystery 101 VF/NM . . . $85
Journey Into Mystery 102 NM- $100
Journey Into Mystery 106 VF/NM . . . $85
Magnus 1 VF/NM $325
Sgt. Fury 2 VF $175
Sgt. Fury 3 VF/NM $125
Sgt. Fury 7 NM $125
Sgt. Fury 8 VF/NM $100
Sgt. Fury 12 NM $75
Sgt. Fury 13 NM+ $325
Sgt. Fury 16 (cr) VF+ $45
Sgt. Fury 18 NM- $65
Sgt. Fury 24 NM- $45
Showcase 19 (WM) VF/NM $2,700
Silver Surfer 1 NM+ $600
Silver Surfer 4 NM $540
Space Family Robinson 1 FN- $75
Star Trek (GK) 1 FN- $150
Strange Tales Annual 1 VF/NM $550
Strange Tales Annual 2 VF/NM $500
Strange Tales 101 VF+ $600
Strange Tales 102 NM $475
Strange Tales 103 NM- $350
Strange Tales 104 VF/NM $275
Strange Tales 105 NM $350
Strange Tales 106 NM+ $250
Strange Tales 107 NM $290
Strange Tales 108 VF/NM $200
Strange Tales 109 NM- $225
Strange Tales 110 NM+ $1,500
Strange Tales 111 NM $450
Strange Tales 114 NM $500
Strange Tales 115 NM+ $700
Tales Of Suspense 39 VF/NM $5,000
Tales Of Suspense 41 NM+ $1,000
Tales Of Suspense 42 NM $425
Tales Of Suspense 43 NM- $400
Tales Of Suspense 44 NM- $400
Tales Of Suspense 45 NM- $375
Tales Of Suspense 47 VF+ $140
Tales Of Suspense 48 NM- $250
Tales Of Suspense 49 NM $225
Tales Of Suspense 50 NM- $125
Tales Of Suspense 52 VF/NM $150
Tales Of Suspense 57 NM- $225
Tales Of Suspense 63 VF/NM $225
Tales To Astonish 50 VF/NM $85
Tales To Astonish 53 NM- $100
Tales To Astonish 57 NM- $175
Tales To Astonish 59 VF/NM $135
Tales To Astonish 66 NM- $65
Tales To Astonish 70 VF/NM $90
Tales To Astonish 100 NM $100
X-Men 1 VF+ $3,500
X-Men 2 NM- $1,750
X-Men 3 NM- $800
X-Men 4 VF/NM $525
X-Men 5 VF/NM $350
X-Men 6 NM $350
X-Men 7 NM- $325
X-Men 8 VF/NM $275
X-Men 9 VF/NM $275
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Joe Dungan

- Now & Then Collectibles -

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Joe Dungan, Proprietor. *Overstreet Advisor; Member American Association Of Comic Book Collectors; Member AACBC Authenticity, Certification, & Grading Committee (Sotheby's Auction) 1992 and 1993.*

1 1/2 to 2 times guide prices for high grade books is over. Comics priced at around Overstreet prices move pretty well, though a lot of customers still ask for a "deal". The best selling Silver Age comics for Marvel continue to be X-Men and Amazing Spider-man. Any X-Men #1-93 sells fast here in any condition. Just about any of Marvel's main titles #1-10 sell quickly but Avengers, Daredevil, Tales of Suspense, Tales to Astonish and Strange Tales are slow after the first ten key issues. With the sad passing of Jack Kirby, most of the Fantastic Four and Journey Into Mystery/Thor books have picked up in sales. As for DC, Action, and Superman have increased significantly for us.

Other top sellers are Flash, Atom, Aquaman, and JLA. Batman/Detective sales have softened a bit, but still move pretty well. Slower titles include Doom Patrol, Mystery in Space, Hawkman, Jimmy Olsen, Lois Lane, and Adventure. Of course this is most likely not the case in other areas. It all depends on what your customers collect. Just as we can't keep Flash in stock, the same is probably true for Jimmy Olsen in parts of the country. It all depends on a store's clientele. It's not like with new comics where a book like Spawn is hot everywhere. Silver and Golden Age collectors each have their own preferences, and that can and will vary from state to state, city to city, house to house. Sales: Tales of Suspense #39 GD+ $325; Amazing Spider-Man #5, 6, 13, 15 VG/FN $620 set; Showcase #22 GD- $250; Amazing Spider-Man #2, 3, 14 FN+ $1,700.

New Comics

Marvel has a couple of big hits going on at the moment. The Phalanx Covenant crossovers in all the mutant titles and the Spider-Man clone storyline in the Spidey books have all been big sellers. Incredible Hulk, Fantastic Four, and Thor are also doing well. Slower movers include Silver Sable, Nightwatch, Ghost Rider, and all of the "Unlimited" titles. DC has a smash on their hands with Zero Hour. It's hard to say how all the changes in the DC universe will affect sales in the future, but for now it's given DC a big boost. The Vertigo titles are also doing pretty well, but the Milestone comics are slower. Image still leads the pack of Independents with major hits like Gen 13 and Kindred. Spawn, WildC.A.T.S. and Youngblood sell well but the other Image titles aren't selling half the amount they were a few months ago. Valiant and Malibu are very slow down here. A lot of the woman books are hot now. Lady Death, Shi, Drama, and Vampirella are some of our most requested titles. Lady Death #1 $35; Shi #1 $12. Not much else to report now. No humorous lines about our mascot Bill this time around because the editors like to trim the fat out of these reports to get to the meat of the matter! See ya next time!

BILL PONSETI
More Fun Comics
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Hello again, everyone! I can think of only one word to describe the last month's activity in back issue sales and acquisitions: Wow! With no let-up in sight, we are attempting to ride the tidal wave of books that seem to keep showing up at the shop day in and day out. The recent drastic increases in prices for Silver and Golden Age material seems to have brought every would be entrepreneur/collector out of the woodwork with a myriad of collectible comics to sell. Time used to be that we bought nearly everything that came into the shop. Now, due to serious space limitations we have had to limit what we buy to strictly pre-1969 material. Our inventory in this time period has grown from about 10,000 comics to about 40,000 Silver and Golden Age books in just over six months. Our sales are extremely brisk, but there is no way they can keep up with the current flood of comics flowing into the store. Trying to catalog all of this product is a nightmare, but a pleasant one in some regards too. Books that we previously believed to be scarce have been popping up frequently as well, such as short-lived early 1950's DC titles, i. e. Congo Bill and It's Gametime, etc. Ah well, I guess we better enjoy it while we can! Now on to the report.

Golden Age

Month after month I continue to report the unbelievable progress this area of the market has made in capturing the lion share of the total collecting dollar. Believe it! I know I must sound like a broken record but it is not going to slow down. Interestingly enough, something that I predicted several months ago is taken shape in this area - many Golden Age collectors are adding small publishers to their ever growing want lists. With the dramatic increases in DC and Timely comics people are looking for alternatives to invest in and enjoy. We now get more and more want lists containing Fox titles and MLJ's as well as many Centaurs and Fawcetts. It is about time some of these rare gems have finally gotten the respect they so richly deserved.

Some Recent Sales: Adventure Comics #41 VG $500, #46 GD $250. #49 VG $450, #53 FN $350, #56 VG $250, #67 VG $250, #80 FN+ $450, #83 FN+ $500, #85 FN/VF $400, #86 VG $175, #88 FN $250, #94 VG $120; All-American #65 FR $25; All-Flash #11 VG $120; All-Star Comics #4 VF+ $2,500; Amazing Man #10 VG $200; Batman #7 VG $550, #69 FN/VF, #78 FN+, #81 FN/VF, and #84 FN/VF $1,000 for all four, Captain America #25 GD $150, Captain Marvel Jr. 11 VF/NM $265, #12 VF/NM $265, #17 VF/NM $225, #18 VF/NM $225, #19 VF/NM $225, #25 VF/NM $150, #28 VF/NM $150, #30 VF/NM $150, #31 VF/NM $120; Jumbo Comics #8 FR- $350; Marvel Mystery 7 VF $2,500, #55 FN- $195, #79 FN $200, Master Comics #7 GD/VG $200; Moon Girl #5 $250; More Fun Comics #71 VF(R) $1,800; Pep Comics #18 GD $50; Sub-Mariner Comics #18 VG $130, many, many others

Some Recent Acquisitions: New York World's Fair 1939 VF/NM, Captain America #6 VG, #14 GD; Human Torch #9 VG; Marvel Mystery #22 FN+, #50 VG-; Whiz Comics #25 GD/VG; Detective Comics #56 GD/VG; Batman #22 FN, #67 VG+, #73 FN, #92 FN; Boy Commandos #1 VG+; Whiz Comics #21 FN+, #59 VF; thousands of small publisher humor, romance, horror, mystery and sci-fi Golden Age comics.

Silver Age

With all of the activity in our Golden Age department one would think that we had little or no activity in this area of collecting. Well, that's not exactly correct. During the past month we were able to purchase three large Silver Age collections, two of which were mostly Marvel and Classics, the other was DC and almost all of it was high grade. Our astonished customers eagerly lapped up the rarely seen beautiful copies of their favorite titles. Would that every month were like this one!

Some Recent Sales: Avengers #2 NM $625; Fantastic Four #13 NM- $390, #20 VF/NM $275, #41 NM- $55, #45 VF+ $35; Silver Surfer #6 NM $85; X-Men #64 VF/NM $30; multiple mid-run Marvels in high grade, and many late fifties DC in high grade especially Jimmy Olsens and Strange Adventures. Some Recent Acquisitions: See above.

In Conclusion

If you have been sitting on the fence about beginning to collect a Golden Age title or Silver Age key book, now is the time to make that decision, I've said it before and I'll say it again, why pay more later! Til next time, happy hunting.

KELLI STANLEY
The Funny Papers
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San Francisco, CA 94121
(415) 752-1914

Hello from the foggiest city in the world! I'd like to introduce the newest member of The Funny Paper's family, comic expert Jubal Palmer. His mellifluous manner will guide you through the treacherous terrain of comic book land, I'll be along for the ride too.

Greetings from San Francisco, comic fans. I'd like to thank Kelli for the intro. Let's launch right into it.

Indies

The big story in new comics. The revival of the little guys. Weekly requests for any Evil Ernie's have not died down. Any Crow first prints would sell at 1.5x Guide if we could get our hand on some. Requests for Shi, Lady Death and Razor - the bad girls of the small press - still strong.

Image - Watch for a price drop in Gen 13 issues until we see a regular ongoing series. Something to take into consideration just because a title was underordered doesn't mean 250,000+ copies weren't printed. Scarcity in new mainstream comics is a gimmick (and an illusion).

Ultraverse - Solid fan base here, once the speculators were weeded out. Moderate back issue sales. Issue #13's of most titles are being printed with alternate covers at roughly 25% of total orders. Let's hope Ultraverse doesn't make this a regular practice.

Marvel - The saga of the Spider-clone has not excited anyone but dyed in the wool fans. Constant disappointment seems to be the trend from Marvel. I feel too many titles, too few quality stories.

DC - Best stuff around, best sellers, too! Zero issues. The bigger the character the better the sales. Vertigo titles slow right now except for Sandman, though Vamps is also a sellout!

Comics to Watch

DHC #1 (1st Timecop); Sludge #3 (1st Lord Pumpkin); Guy Gardner #16-23; Spectre #0, 1-3 (new series); Innovations Anne Rice Adaptations and Alice Cooper: Last Temptation #1.

Silver Age

Marvel: Renewed interest in TOS and FF due to the new cartoon series. Early X-Men in high grade sell well, as always, otherwise not too much to report. Any DC Silver before 1965 and under $10 sells immediately. Lots of request for Superman and Action before 1964. We can't keep Detectives in stock. Any moderate priced Brave & Bold or Showcase's are impossible to hang on to. Other DC is slow but steady.

Others

Warren stuff is snapped up at 1.5x Guide in high grade. Classics Illustrated sell well, too. No movement anywhere else.

Bronze Age

1970's DC horror sells fast at 1.5x Guide. Superman and Action quickly sell at Guide. Same with Wonder Woman before 1976. We cannot keep 70's Charltons in stock! 1970's Marvel does not move, with the exception of hot tie in, i. e. Spider-clone issues and Frank Miller stuff.

In closing I'd like to mention, though we may still be in a glut rut, I'm meeting new comic fans every day. Until Spectre teams up with Casper, make mine Overstreet!

PACIFIC COMIC EXCHANGE, INC

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VF/NM								88	86	80	75													
VF												72		66	60	55								
FN													50				45	40	35					
VG/FN														38						25	20			
VG															15							10		
G/VG																8							6	
G																	4							3
FR																		2						
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3rd Best Known Copy to Exist
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E aVG/FN 30 (5.0) $35,000.00

DC Action Comics 1 Ash Can
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DC All Star Comics 6
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L a NM 80 (3.5) $6,000.00

DC All Star Comics 10
Mile High / White Pages
M 93 (1.0) $7,500.00

TIM All Winners Comics 2
Simon & Kirby Capt America C
VFN/NM 70 (4.0) $3,000.00

MVL Amazing Fantasy 15
Ot'ist App Spider-Man
VFN++ 68 (3.5) $20,000.00

DC Batman 1
Cosmic Aeroplane /Tear Seals
S VFN 60 (3.5) $60,000.00

DC Batman 3
3rd App Catwoman
VFN 60 (4.0) $4,800.00

DC Batman 28
VFN/NM 70 (4.0) $1,250.00

DC Boy Commandos 1
Carson City
VFN/NM 70 (4.0) $2,500.00

DC Brave and the Bold 34
Orig/1st App S.A. Hawkman
NM++ 88 (3.5) $5,000.00

MVL Fantastic Four 1
Origin / 1st App Fantastic Four
NM 80 (4.0) $30,000.00

DELL Four Color 9 Sar. II
C Barks / Name on Cvr Erased
VFN+ 85 (3.3) $5,500.00

DC Green Lantern 1
Origin Retold / Sli Cl/ Tch
C VFN 65 (3.5) $6,500.00

QCG Hit Comics 5
Lou Fine Cover / Fine+ Cover
VG/FN 30 (7.0) $2,500.00

EC Mad 1
Gaines File Copy / White Pages
M 93 (2.5) $15,000.00

Marvel Mystery Comics 82
Origin / 1st App Namora
NM 75 (4.0) $1,800.00

TIM Marvel Mystery Annual 1
Rare - 3 Known Copies - 132pg
C/VG 15 (4.5) $7,000.00

DC More Fun Comics 73
Origin / 1st App Aquaman (Mod R)
M aVG/FN 30 (4.5) $2,200.00

DC NY World's Fair 1939
1st Published App Sandman
VG 20 (5.5) $3,800.00

DC Sensation Comics 1
Wonder Woman (cont ASC 8)
NM 80 (3.5) $13,500.00

DC Showcase 4
Origin / 1st App SA Flash
NM 80 (4.0) $40,000.00

DC Showcase 8
2nd App SA Flash/Off Wht Pgs
FN/VFN 80 (3.5) $6,250.00

DC Showcase 14
4th App SA Flash/Off White Pgs
FN/VFN 80 (3.5) $2,400.00

DC Showcase 22
Orig/1st App SA Green Lantern
VFN++ 88 (4.5) $4,500.00

DC Superman 14
Patriotic Shield -C by Fred Ray
VFN 85 (4.0) $1,750.00

MVL Tales of Suspense 39
White Mountain / White Pages
NM/M 90 (2.0) $12,000.00

DC World's Best Comics 1
Superman, Batman, Robin - C
VFN 60 (4.5) $5,000.00

DC World's Finest Comics 2
Superman, Batman, Robin (
VFN+ 85 (4.5) $2,500.00

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TONY STARKS
4100 Forrest Green Dr.
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Greetings comic lovers! Time for another market report from Southern Indiana. I will start with the general observation that while new comic sales are reported to be in a slump (could outrageously high cover prices and copy cat stories be causing this?) the back issue market seems very healthy.

Silver Age

Continues to be my best selling area, although if I ever had more than half a dozen Golden Age books at one time it might be my second best. Both low and high grade continue to sell very well - and as the price spreads between GD and NM continue to widen, I expect this trend to continue. Recent Sales: Action #264 VG (1st meeting Supes/Bizarro) @ $42.00, Detective #267 FR/GD (1st Batmite) @ $10.00, Showcase #30 VG @ $80.00.

1970's Comics

The horror/monster/mystery books of this time period continue in high demand. I recently purchased a long box of titles like Beware, Uncanny Tales and Where Monsters Dwell from another dealer - who reported receiving upwards of 20 calls apiece for each set. Also hot is Marvel's Star Wars series, with most dealers now getting a minimum of $2.50 for any NM issue. After my last market report noting how hard it was to find the later issues of this series, several dealer friends in other parts of the country called offering to help me find the elusive final issue (#107) needed to complete a set. HAH! All have called back with the same story. Everywhere they check, the run seems to end around issue #95.

Of course, no report on 1970's comics is complete without mention of the Spider-Man clone issues (ASM #142-151). Completists want all ten issues, plus What If #30 and Spec. Spidey Annual #8. But far and away the most demand is for ASM #149, followed by #150 and #151. The Gwen Stacy clones first full appearance in ASM #144 also gets some individual requests. Recent Sales: ASM #149 NM @ $150.00, #151 NM @ $75.00, What If #30 NM/M @ $23.00, Marvel Comics Super Special # 1 NM (Kiss) @ $60.00.

The Case For 1970's Comics Part III

As discussed last month, the two most common criticisms of comics published in the 1970's is quality and quantity. Last month we looked at quantity, this month let us study the issue of quality.

For me, lack of quality is the most perplexing criticism of 70's comics. Perplexing, because so many incredibly talented professionals worked in the field during the decade. Inspired by the work of their predecessors, this decade was the first to see large numbers of comic book fans become comic book professionals, when guys like Roy Thomas, Walter Simonson, Len Wein, Marv Wolfman and Mike Freiderich stopped writing letters to comics and became writers, artists and publishers of comics themselves. Besides those listed above, a partial list of artists and writers entering the field in the 70's includes the likes of Bernie Wrightson, Barry Smith, Jim Starlin, Steve Engleheart and Marshall Rodgers. And let's not forget that most of the creative people working on comics in the 1960's, guys like Jack Kirby, Steve Ditko, Stan Lee and Carmine Infantino continued working into the 1970's. Does any one really believe the work of these individuals during the 70's was of inferior quality?

Yet despite the overwhelming evidence to the contrary, the "quality rap" persists. But why?! After much thought, I've come to the conclusion that the criticism is not directed at the content of 1970's comics, but the physical comic itself. By the mid-1970's, comic publishers were in a real bind. Rising costs and falling sales had forced publishers to raise prices three times in five years. Caught in a catch-22 situation where price increases caused reduced circulation, they tried almost everything, quality wise, to hold costs down. The comics were trimmed ever narrower, reaching their current width around 1976. Story pages were reduced to 17 and the number of ad pages increased. Quality control standards were reduced; sometimes miscut covers and off center spines seemed the rule rather than the exception. Some of the worst books, quality wise, were Marvel's Giant Size series. The staples poked holes in the cover, which was seldom centered correctly and usually wrinkled at the spine.

There were a few bright spots

DC's 100 Page Giants come immediately to mind. But I will concede that for six or seven years, comic books were at a low point in terms of their physical quality. However, I would offer the observation that this general lack of quality control only serves to make the books that survived in true NM that much more desirable.

In closing, I would note that things turned around in the early 1980's, largely due to the growth of the direct distribution and the comic hobby itself. Direct sales started to account for a substantial portion of the publisher's business, and they soon figured out (some would say unfortunately) that collectors were far less sensitive to price increases than the casual reader. This gave publishers the leeway to increase quality, page count and prices, and still maintain, or even increase, sales volume.

That's it for a while - I promise!

GREG WHITE
Comic Books & Collectibles
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Greetings from Central Florida. We had a big summer for purchasing collections. New product sold well. Back issue books were average sellers. Hopefully next summer will be stronger.

New Product

Amazing Spider-Man and X-related titles had a good month. Other long standing Marvel titles are holding their own. Many titles that Marvel introduced the past couple of years are slow. DC's Zero Hour has been a good but not great seller. Batman and Superman titles have leveled off. Vertigo is still slow. Valiant, Image and Dark Horse had an average month. We continue to eat books from Ultraverse, Defiant and Topps and will be adjusting our orders accordingly

Recent Books (1970-1994)

Very little is moving from this period in recent weeks. We get calls for Gen 13, Lady Death, Vampirella and clone Spideys. There is such a glut of comic books from the past ten years that many issues can be purchased at a flea market for a fraction of the original cost. This tends to kill any back issue market for recent books. Sales: ASM #149 NM $95; Star Wars #1 $5; Gen 13 #1 $8.

Silver Age (1955-1969)

We were fortunate to purchase two fine collections this past month. The smaller grouping included a nice selection of early Marvels (1963/1965). A few days later a large group of mid-1950's books came in that included westerns, superhero and funny animal. These books will help to broaden our selection. Silver Age sales were steady in recent weeks for super high grade key issues. It is just as well since those books in true unrestored VF/NM are tough to locate. Sales include: Silver Surfer #1 VF $295; Tales To Astonish #36 VG $95; FF #32 GD $7; Magnus #1 FN $140; Silver Surfer #4 VF/NM $350; Spidey #33 NM $110; JIM #83 GD/VG $395.

Golden Age (1935-1954)

A fine group came in last week that included over one hundred books dating 1943-1947. It has been a good year for Golden Age acquisitions - if only it would continue! Our Golden Age sales are never as hot as Silver Age but it is a nice feeling to be able to offer a good selection. Sales results: Marvel Mystery #22 VF $450; Four Color #367 GD $40; Batman #58 VF $300; Captain Marvel #2 FN $900.

Original Artwork & Toys

No major acquisitions in recent weeks. We picked up a small collection of late 1960's - early 1970's toys and some Walt Disney World related items. We also took in trade the beautiful Franklin Mint Star Trek chess set. Demand for Nightmare Before Christmas toys remains strong. Certain Toy Biz figures (Storm, Nightcrawler, Invisible Girl) remain popular. The older 1950's and 1960's items are a bit slow at this point. Sales: Invisible Woman $125; Batman Mego doll in box $300; Lion King limited movie program with attached cel $85; The Fighter loose $25; Hanna-Barbera Flintstone kids cel $50.

That's it for this month! Have a happy and safe Halloween. See you in 30!

BRUCE EDWARDS
Quasar Comics & Collectibles
P O Box 2927
Louisville, KY 40201-2927
(502) 897-3266

Hello, everyone. I've been catching up on the packing and shipping that was caused by my latest mail bid sale. I suspect you all will find the auction prices realized to be interesting:

Marvel Comics - Amazing Adventures #18 FN $3; Amazing Spider-Man #4 VG/FN $200, #5 VG/FN $194, #6 FN $215.50, #7 VG/FN $93, #8 VG/FN $151, #9 aFN $100, #11 VG $51, #12 VG $64, #15 VG $52.50, #18 aVG $42.25, #19 FN/VF $60, #129 aVF $120; Beavis and Butthead #1 lot: All VF/better, 5 copies, 1st prints $6; Captain America #100 VG $39, #101 VG $12, #104 FN $11, #109 VG $8, #110 VG/FN $8; Captain Marvel #12 VF $4; Fantastic Four #15 FN $60; Iron Man #18 FN+ $9, #23 FN/VF $6.25; Journey Into Mystery #78 GD/VG $12, #87 VG/FN $42, #112 VG $35; Marvel Graphic Novel #4 1st Print VF $3.80, #5 1st Print VF $3.30; Marvel Two-In-One #54 FN $3; Punisher: Intruder Graphic Novel (1989) hard cover NM $6.30; Punisher: Return To Big Nothing hard cover Graphic Novel NM $8.30; Secret Wars (1st series) #8 NM $14; Spectacular Spider-Man #81 NM $3.30; Spider-Man Lot: #1 (Silver), #2-13 all VF/better, most NM $25; Star Trek Lot: 1980 series #1-6 all VF better, mostly better $12; Strange Tales #107 almost FN 4¼, #111 FR/GD $9, #133 VG $3.50; Tales of Suspense #51 GD $6, #57 FR/GD $8.10, #58 VG $42, #59 VG $30, #63 VG/FN $19.50, #64 FN $15, #66 GD/VG $12, #67 VG $6.50, #68 VG/FN $9.50, #69 VG $6.50, #70 FN $12, #98 FN/VF $21; Tales To Astonish #79 VF $16, #82 VG/FN $9.

DC Comics - Action #142 GD $28, #252 GD $8.80; Adventure #249 aVG $27; Aquaman #6 GD $3; Batman 3D Graphic Novel (1990) NM $4.50; Batman: Arkham Asylum Hardback (1989 1st Edition) NM $14; Crisis on Infinite Earths Lot: #1-3, 6-8, 12 all seven VF/NM $27; Detective #313 GD/VG $3.90; Eighty Page Giant #1 GD/VG $25, #15 GD/VG $5.15; Famous First Editions

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#C-26 FN/VF $7; Green Lantern #22 (Jul 63) GD/VG $20; House of Mystery #61 VG/FN $11.10; #66 VG $10.10; House of Secrets #2 FR/GD $14.25; #5 FN $28; #6 FN $28; #9 FN- $28; #14 VG $15; #26 FN/VF $26; #27 VF- $32; #61 VG $35; #68 FN/VF $19; #72 VF $19.50; #76 FN/VF $10; #77 FN/VF $13; #78 FN $13; #79 VF $18.50; #80 VF $5; #92 VG/FN $52.50; Justice League of America #5 FR $17; #7 FR/GD $15; #21 VG $20.80; #22 GD $32; Mystery In Space #17 GD $18.44; #21 GD $20.50; #26 GD $18.50; #27 VG $32.25; #28 aFN $47.44; #29 VG $36.86; #30 VG $39.17; #31 VG $26.25; #32 VG $36.89; #33 VG $21; #34 VG $26.25; #36 VG $32.21; #37 VG $29.91; #37 VG $29.91; #38 VG $26.25; #50 FN $33; New Gods #1 aVF $9; Robin (1st Series) Complete Set: #1-5 NM 1st printings $10; Strange Adventures #90 VG $9; #91 aFN $14; #92 VG $9; #93 VG/FN $12.50; #94 VG $9; #96 VG $9; #100 VG/FN $20; #101 FN/VF $20; #102 VG $9; Superman #133 aVG $15.50; Superman's Pal Jimmy Olsen Lot: #141-148 all eight from VG/FN to aVF $26; Swamp Thing #1 VF $41.

Assorted Golden Age to 1970s

Bible Tales For Young People #4 VG $7; Billy The Kid #9 (#1) VG/FN $8.75; Blackjack #28 VG $9; Blue Beetle V2#1 VG/FN $10, V2#4 FN/VF $16, V3#51 VF-$10, V3#52 FN/VF $10, V3#53 VF- $10, V3#54 FN/VF $10, #1 (Jun 67) FN- $5.70; Boots and Her Buddies #7 VG/FN $18; Dynamic Comics #20 VG $42; Exciting Comics #58 VG $42; Fantastic Giants V2#24 VG $8; Fighting American #1 (Oct 66) VF $26; Flinstones (And Pebbles) Lot: #1 FR/GD, #2 FN+ both $22; Forbidden Worlds #42 FN $6.50, #47 VG $8.10, #52 VG/FN $10; Funny Tunes #1 VG/FN $14; Hoppy The Marvel Bunny #10 VG $12.50; Incredible Science-Fiction #33 PR $6; Jetsons #1 (Nov 70) FN $20.75, Johnny Hazard #8 VG/FN $7.50; Lawbreakers #3 VG/FN $19.25; Marmaduke Mouse Lot: #7, 14 both VG $10; Merry-Go-Round NN (1944) FR/GD $8; Navy Combat #1 VG $4.75; Panic #8 VG $9; Partridge Family #1 VF $10; Strange Suspense Stories #41 VG $11, #42 FN/VF $9.25, #45 VG/FN $13, #47 FN/VF $17.50, #52 VG/FN $11, #57 FN/VF $8.50, #75 FN/VF $23; Super Magician V2#11 VG/FN $18, V3#10 VG/FN $17, V3#12 VG $12, V4#1 FN $14; Super Western Comics #1 FN $14.25; Unusual Tales #2 VG $8, #3 FN $8, #4 VG $4, #7 FN/VF $28.35, #11 VG $25, #12 aVF $27.50, #18 VF $11, #25 VG/FN $6, #29 VG/FN $7.50, #32 VF $7, #34 VF/NM $9, #44 VF $6.75, #45 FN/VF $4, Weird Science Fantasy #23 (Mar 54) PR $2.50; Wild Western #4 VG $14.50; X-Venture #2 GD $18.50.

Dell/Gold Key Comics - Captain Venture Lot: #1 Sharp VG/FN; #2 FN/VF both $16; Doctor Solar #1 GD/VG $26, #3 aFN $15, #4 GD/VG $6.10, #5 VG/FN $13.50, #7 VG/FN $9, #8 VG $5.50, #9 aFN $9, #11 aFN $10, #12 FN $9, #17 FN+ $10, #19 FN $10, #23 FN/VF $9; Flipper #2 FN $8; Gene Autry's Champion Lot: #3 VG/FN; #16 FN/VF, both $6.30; Girl From Uncle #1 VG/FN $12; Governor and JJ #1 VG/FN $5.60; Gyro Gearloose F C. #1095 GD $11.75; Hanna-Barbera Band-Wagon #2 VG/FN $12; I Spy #2 VG/FN $7.60; Jet Dream #1 FN $2.40; Jetsons #8 GD/VG $4.50, #4 GD, #18 GD/VG both $14; Korak #1 VF/NM $17; Lone Ranger's Famous Horse Hi-Yo Silver FC #392 VG $9; Looney Tunes #56 VG $8; Popular Comics #139 VG $18.75; Mighty Samson Lot: #19 VG/FN, #24 VF, #28 FN/VF all 3 $2.60; Porky Pig F C. #277 VG $7.50; Space Family Robinson Lot: #14 VG/FN, #17 VG/FN both $13; Tarzan #20 VG $41.25, #42 GD $4.25; Three Stooges #54 VG $14.25; Turok #3 GD/VG $19.10, #5 VG/FN $51, #7 FR $7.40, #12 GD/VG $12, #13 FN $20, #17 GD $8.10, #19 VG $8.10, #21 FN $15.50, #22 VG/FN $11, #24 VG $10, #26 VG/FN $11.50, #27 VG/FN $10, #30 FN $15, #40 VG/FN $9.40, #43 FN $12.50, #47 FN/VF $15.50, #48 FN/VF $13.50, #49 VG/FN $9, #51 aVF $15, #52 FN $9.80, #53 FN/VF $11.25, #55 FN+ $10, #56 VG $7, #57 FN/VF $11, #59 FN $9, #51 VG/FN $6, #58 FN $8; Turok Giant #1 VG $16; UFO Flying Saucers Lot: #1 FN/VF, #4 VG/FN, #5 VF, #6 VG/FN all $10; X, The Man With The X-Ray Eyes VG $7.

Archie, Teen, and Romance Comics - Archie Annual #8 FR/GD $10, Annual #11 VG/FN $6, Archie Annual #12 VG $6; Georgie Comics #6 VG $12; Girls' Love Stories #4 VG/FN $12, #24 VG/FN $9, Lot: #44, 80, 161, 165, 173 all 5 VG/better $14; Laugh Comics #24 GD $20.

Classics Illustrated - Classics Illustrated (First Publications) Lot: #1-8, 16-21 all NM $14.65; Marvel Classics Comics Lot: #1-12, 14, 21, 23, 28-30, 32 all 19 VF $12.

Big Little Books

Andy Panda's Vacation (BLB #1485) VG $37.50; Dick Tracy And The Mad Killer (#1436) VG $52.75, Dick Tracy And The Tiger Lilly Gang (#1460) FN $67.10; Dick Tracy And Yogee Yamma (#1412) aFN $51.65; Our Gang Adventures (#1456) FN/VF $40.50; Phantom And The Girl Of Mystery (#1416) VG $30; Roy Rogers And The Deadly Treasure (#1437) aFN $24.50.

Price Guides, Fanzines, Premiums

G-Man Premium Ring FN $32.50; Argosy Comic Book Price Guide (1965 1st Edition, Argosy Book Shop) FR $131.25; Overstreet Comic Book Price Guide #4 PR/FR $7.25, #5 VG $15, #7 aGD $1.50, #11 VF $4, #12 VG $2, #18 VF $2.25, #24 VF/NM $7; Sotheby's Comic Books and Comic Art Auction #6261 (Dec 18, 1991) VF $50; Steranko History of Comics Vol. 1 (1970 Supergraphics) by Steranko $8; Alter Ego #8 (Win 65) VG/FN $10, #10 (1969) FN/VF $3.50; Fantasy Illustrated #5 (Spr 66) NM $25; Graphic Story Magazine #15 (Sum 73) FN $10; Rocket's Blast Comicollector #30 (1964) FN $10, #31 (1964) FN $10, #47 (1966) Nice VG $8, #52 (1966) FN $8, #54 (1967) FN $8; Spa-Fen #2 (Sep 66) FN $20; Squa Tront #7 (1977) VF $20, #8 (1978) VF $20.

Whew! That should give everyone a decent idea of what is sold in our auctions. As you can see, bargains are to be had while many items bring excellent prices.

Conclusion

The market is alive and healthy with collectors willing to buy at the proper price levels. Buy what you like and you won't be disappointed.

BILL HUGHES
ROB HUGHES
Executive Investment Co.
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Beverly Hills, CA 90210
(310) 278-1580

Silver Age Comics

Amazing Spider-Man #14 NM $1,500; Tales of Suspense #40 NM $2,000; Strange Tales #110 is in very high demand here, as are early Brave & Bold issues (#1-24) which are highly sought after in all grades. We predict that B & B #34 still has some room to grow.

Batman #232 & 234 are absolute steals at $28 and $60 respectively. Silver Surfer #3 is a good bet at only $4. Flash #105 is in high demand (in high grade) and House of Mystery #143 is still hot here.

We get many requests for Hulk #1-#6 in VF or better. We also feel that Journey Into Mystery has not reached the levels of value the title deserves. High grade copies are extremely difficult to locate.

X-Men #1 has picked up in popularity here recently while Amazing Fantasy #15 and Spider-Man #1 have slowed way, way down. I don't purchase copies for resale unless they are in strict VF or better.

Some Sales: FF #48 VF/NM $650, #48 NM- $850, #40 NM $1,100.

All Silver Age in general has leveled off (as we knew it would). The market has turned toward Golden Age. Also look for a rise in interest and demand for 1970's books, especially House of Secrets #92 and Green Lantern #76. Here, Incredible Hulk #181 is smoking hot right now with many requests coming in.

GREG PHARIS
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Maybe, Just Maybe Soapbox

I believe one of the best ways to generate new and young readers is through education and information. To sustain enthusiasm about anything one has to not only appreciate but seek out what has come before. Jerry Coleman, sports broadcaster and ex-N.Y. Yankee, said, "one of the things that's missing in today's athletes is a sense of the history of the game."

I've noticed that this is becoming more apparent in our own hobby today. I've been asked more than once by young and not so young readers questions like, "I've noticed in a lot of Marvel comics that it says, Stan Lee Presents. Who's Stan Lee?" I have to admit it's not completely their fault that they do not possess what I would call the simplest of comics facts. At first glance, there does not appear to be too many magazines that are affordable (and available) that concern themselves with comic book history.

The best of these publications has always been Overstreet. But I'm concerned. Steve Geppi has bought the Overstreet Publications. In what direction will he take the best source for comics history? I would hope there would be at least one monthly publication that would dedicate a fair share of its format to educating readers to those things that have come before. We have enough publications out there to tell us what's hot or who's doing what this hour. I have always admired the Overstreet Publications and fell honored to be associated with them. Overstreet has always been unique, and through it I've learned about the history of comics and the legendary creators behind them. I think most of this knowledge is due to the uniqueness of Overstreet and a reflection of the philosophies of its publisher and editor.

I guess I really want to make a plea. Let the *Overstreet Monthly* cover a fair share of comics history. Make this kind of information available on a regular basis. I realize there exists the *Gold/Silver Quarterly* and though I love it, it is a bit expensive for some of my customers to afford at 6.95 … and it doesn't come out monthly. Collectors and fans here seem to remember and want monthlies more than bimonthlies or quarterlies.

I wish Steve Geppi the best with his newest acquisition and hope that the direction he takes will retain the uniqueness and the historical importance of Overstreet. Maybe, just maybe, this hobby will last forever.

JOHN M HAUSER
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New Berlin, WI 53151-0673
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Market Overview

Hi everybody, the old comic market is alive and well. There is a continued strong interest in Spider-Man driven by the interest in the Spider-Man clone and the movie announcement. Golden Age is the new trendy item to collect. More and more collectors are turning their interests from Silver Age to Golden Age.

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It has always been a natural progression for collectors to move from collecting Silver Age to Golden Age. As we learn more about a hobby, we are always drawn to something new. The rarer books hold our attention now. Also, we become desensitized to paying a lot of money for a book. It seems natural to move on to something older and rarer.

Price Prediction?

We saw what has happened to the prices of Silver Age in the last three years. I predict that the same thing is going to happen to Golden Age. Prices on premium Golden Age should increase quickly. More people will be selling their Silver Age so they can afford to buy the Golden Age they want. This is good news for the Silver Age collector. We may finally be able to buy some of the books we have been searching for.

Golden Age

Sells very well and is extremely difficult to get.

Pre-Code Horror

My number two seller and favorite group of comics and fans. The interesting thing to note on these books is that the higher priced books and the number one issues always sell last. Compare this to mainstream Silver Age and Golden Age. Sales on horror comics has slowed down recently. As more collectors have filled in the gaps in their collections recently, the demand has dropped slightly. Recent Sales: Tomb of Terror #13 FN- $30; Amazing Adventures #2 VG+ $35; Mystery Tales #16 PR/FR $7

Silver Age

Marvel comics have been becoming increasingly popular this year. The advent of the X-Men and the Marvel hour on TV has increased interest in these comics. Spider-Man is king. The new clone storyline and the popularity of the old issues is causing many people to begin collecting these books. Recent Sales: Amazing Spider-Man #1 NM- $12,000, #13 FN/VF $200, #19 NM $225; Fantastic Four #3 VG- $200; Strange Tales #60 FR $7.

DC - This group of books continues to sell well to the collectors that I consider to be completists. They want one of every book DC ever printed. The scarcer the book the faster the sale. Recent Sales: All Flash #1 VG $1,750; Flash #126 VF $65; House of Mystery #1 FR $65, Jonah Hex #1 NM $25; Wonder Woman #61 VG+ $32.

Having returned from the San Diego Con I noticed that many books are becoming increasingly hard to find at affordable prices. One particular nice group of Marvels was being shopped around to the dealer at a reasonable price. I saw one book identical to his priced at another booth for what he wanted for the whole group. He couldn't find a buyer and eventually had to break the group up. I guess the moral to the story is just because you see a big price on a book doesn't mean the price reflects its actual value or he would have been able to sell the group of comics very quickly.

JEFF BRUCE
Funny Books n' Stuff
Comics & Non-Sports Cards
5395 Sidney Road
Cincinnati, OH 45238
(513) 922-2316

Greetings! As we catch our breath from a hectic summer, I would like to report the latest and the greatest from the past month. Also, I would like to repeat a few past observations for anyone that just tuned in.

I probably wasn't the first to praise the 100 page specials of the 1970's but since I mentioned them in previous updates, quite a few have seconded it. To prove my point, just consider these numbers. Over 30 100-pagers were obtained; 25 were sold in two weeks. The only ones that haven't sold are three World's Finest and two Shazam's. Holy Mackerel, even the Tarzan's sold! But don't fret, more have just come in. Hey, get the griddle ready--these babies are hot!

Other hot 70's book: Iron Man, Conan, Fantastic Four, Adventure (Spectre and Black Orchid), Batman, Detective, and of course, Spider-Man. This may not be a true barometer because in all the above titles, we have nice NM runs. Those always go fast.

Just to cool off, let's see what's cold. Daredevil, Luke Cage, World's Finest, Ken and Simpy, Marvel Team-Up, Disney's (old), Ghost Rider, and The Defenders.

With shops going out of business left and right (North and South) the ones left should get stronger. But that means a lot of stock from the last five years will be showing up at dealers' doorsteps. That's why I have a problem with any of this stuff pulling down big bucks. Please think before laying out those dead presidents for these comics.

In every case, you can pay the same amount for a book 20 years older. A true collectible.

Recent Acquisition - A nice run of Jimmy Olsen's (Includes NM Kirby issues).

See you at a show near you - appreciate the Native American summer. And, as always, enjoy your comics!

KEVIN HARMON
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Pre-Silver Age

Sales: Buck Jones #3 VG $10; Tex Ritter Western #24 FN $22.

Silver Age

Acquisitions: Sgt. Fury #1 GD; Sgt. Fury #2 VG; Sgt. Fury #3 VF; Sgt. Fury #4 FN; Sgt. Fury #5 VF; Strange Tales #124 VG. Sales: Sgt. Fury #3 VF $75; Hawkman #8 VF+ $35.

Bronze Age

Sales: Man Comics #8 GD+ $5; Man Comics #11 GD+ $5.

Modern Age

Acquisitions: Gen 13 #1 NM; Gen 13 #2 NM; Green Lantern #50 & 51 (both autographed), Wolverine #1 NM (Regular series), Deathmate Prologue (Gold Edition). Sales: Uncanny X-Men #100 VF $30; Prophet #4A NM $15; Deathblow #5A NM $8; Stormwatch #10A NM $5; Pitt #1 NM $5.

Trading Cards

Magic: The Gathering is selling very well. The new Marvel Universe cards are not selling well at all. The consensus of opinion is that the comic cards are becoming too expensive for a majority of my customer base. The other complaint is the excessive number of specialty cards.

Pogs

Pogs are selling really well. Some of the most popular ones have been Spawn Pogs and Mighty Morphin Power Ranger Pogs. The best selling slammer by far are the O. J. Simpson ones.

So, until Wolfbane gets a really bad case of mange, make mine comics!

BRIAN POWELL
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Greetings from the Bluegrass State. Summer was w... active in sales and acquisitions, the market appears ... healthy after a slow start.

Gold

Interest continues to grow in pre-1960 books, dem... certainly exceeds supply on most, and the prospect ... replacing stock remains a problem. Still many 'sleeper' bargains around. DC/Timely lead requests, but see... like everything gets a look. Airboys, Boys, Daredev... Super Mystery, Fawcett Capt. Marvel titles, "sleepe... Four Colors, these and many other move on out. Sa... Four Color #14 (Smilin' Jack) VF $160; Superman #... VG+ $120.

TV/Movie

Still solid demand, nostalgia will always be hot. High... grade copies are getting tougher to find, fill your ga... while you can! This applies to cartoons also, ev... tougher in high grade. Most were rolled up and stuck ... a pocket. Sales: Copies of Hogan's Heroes #'s 1, 2, a... 3 VG/FN $50; F-Troop; Bewitched; Howdy Doo... Beverly Hillbillies; Magilla Gorilla; Gomer Pyle; Spa... Ghost; others (at Guide) Acquisitions: Capt. Nice ... VF/NM; still sorting 200 more.

Horror/SF

Precode and prehero Atlas lead the pack. EC sells w... in low or high grade. Sales: Ghost #2 FR/GD, #6 VG, #... 11 FN+; Shock Suspenstories #4, 7, 9, 12, 13; Cry... #24, 40, 42 (all these FR/VG). Acquisitions: Anoth... near run of Shock Suspenstories.

War Comics

Had to mention these separately, great interest (an... growing) especially in the DC "big five". Can Atlas Charlton, Fawcett, Harvey, Ace, and the others be f... behind? Get them while they're bargains! Sales - Lo... but of note: Our Army At War #91 VG+ $100. Acquisitions: All American Men Of War #1-100, Sh... Spangled #1-100, and still sorting through 300+ Atla... and others

Silver Age

Old Faithful! Still the bulk of "show business". Amazing Spidey keeps getting hotter, and with this "clone" busi... ness and the upcoming (?) movie, who knows where it will go? X-Men, FF, Avengers, and the "Tales" titles all do... well, all major characters have a loyal following

Sales

Amazing Spidey #2 VG+ $600, Hulk #4 VG+ $240; X-Men #4 GD/GD+ $60; Spidey #149 FN/VF $100; Silver Surfer #1 aFN $150. Spidey #5 VG, #9 GD $25 ... trade/pair.

That'll do for this time out. Attend your local conven... tions and dig for that buried treasure. And, as always ... read what you buy. Peace.

JAMES MACNAUGHTON
Jessie's Comics
636 US Route 1
Suite #8
Scarborough, ME 04074
(207) 885-5032

Greetings again from Jessie's Comics. We've moved our... main store to a bigger location: 562 Main Street in South... Portland, Maine 04106; new phone (207) 780-6587. As ... I write this report I am writing on a terminal at our ... Scarborough store waiting for all of the unpacking to ... finish. Sales have been slow lately as the only thing that...

appears to be moving is the new issues as the back issues gather dust.

Marvel - Please no more Spider-Man titles! Beavis & Butthead is still gaining more readers and very little is being said about the success. What's the scoop? Let us know more about this MTV writer who is now writing the title. What about Rick Parkers covers on B & B that sells the books right off the shelf. Am I the only retailer who keeps hearing the positive feedback? X-Titles are still doing well and as we looked forward to seeing the "Not the Punisher Armory" new book come out, we heard from our good friend Eliot Brown that they canceled it. Let me see if I got this straight - first they prematurely end the Punisher Armory title; then to make amends they solicit the parody of it; and then before they even see the orders on the book that they just hyped, they cancel it.

By the way, how many retailers out there bought the Tower of Power for $80 that they said was very limited so order fast only to see it now offered for $35?

DC - Zero Hour is selling great and thank you DC for the free video and all the free posters you sent out to help promote this event. Some other publisher out there expects us retailers to pay for promotional pieces. Batman and Superman followers are still coming in each month and the Zero Hour titles are a big plus! Wonder Woman is starting to get more attention-I think this book will soon be up there with our Catwoman sales.

Dark Horse - Still picking up more readers and sales have been very good. The Star Wars titles are also doing well.

Valiant - They have a few faithful readers which will probably keep them around for awhile, but I have learned to only order what has been pre ordered by our customers.

Image - Sales that are doing great! Except for the drop in Spawn sales all titles are doing well. Seeing that Grell has returned to Image I now feel comfortable that they will be around for some time to come. But they should be on their toes the Image Clones out there are getting very good.

Ultraverse - Same as you have heard everywhere... too many too soon.

Defiant - We only order six issues.

Annruel - Another shamless plug for our own publishing titles. Scorpion sales are still good as we look forward to the new project that we are keeping under wraps with the living legend himself Dick Ayers; to be announced next month

In Closing

You can probably tell that I have a bit of a beef this month with several publishers who seem to show little regard for retailers. Retailers have a big influence on their customers who often ask for recommendations.

A special thanks to Overstreet for allowing us retailers a chance to communicate with each other. Over the last year we have made some very good friends through Overstreet... Thanks!

DAN FOGEL
JIM PITTS
RICK CALOU
Comic Detectives
P O Box 11991
Berkeley, CA 94712
(510) 526-5329

Aloha and Happy Halloween from the Detectives! Our best advice this month is for alla youse "Unca Bob's Palz 'n Ghoulz" to avoid paying ghastly and terror-ific prices for Amazing Spidey #'s 149, 150, etc.; after the hullabaloo inevitably dies down, you'll be stuck with corpses only slightly more valuable than before the Evil Empire's latest hollow 2000-part crossover/sales gimmick! 'Nuff Dead, Offendis! But first...

Toys

Star Trek: The Next Generations Playmates figures vary wildly and widely in demand and pricing... it's a tricky area, but more on this next month. Until then a sampling: Ferengi (first set, non-variant) MOC for $10, and a Dr. Crusher (to a little girl who wanted to play with it!) MOC (but not for long!) for a bargain $8 American!

Bronze Age

Recent sales include: Detective Comics #475 (Joker "Laughing Fish" cover) in NM for an over-Guide $24, Mage #2 in VF for $4, and #11 in NM for $2.50, both for Guide. Interestingly enough, we moved a couple of the defunct Pacific Comics line, after literally years of no interest. These were Starslayer #1 for $3 and Pacific Presents #1 for $6, both NM and at Guide.

Modern Age

Again, the bulk of our sales (volume-wise but not always dollar-wise) continues to be in this area. For example, we recently had a sale wherein we offered recent DC NM back issues for 20% off current update prices, and boy, they flew! Sales included: Action Comics #'s 584-588, 592, 593, 598, 600, 658, 660, 668, 669, 671 and 673. Adventures of Superman #'s 424-437, 446, 448-450, 468-471, 474, 481-486, Annual 1. Superman (2nd series) #'s 3-5, 7, 10, 11, 13-20, 23-25, 45-48, 52, 58-60, 62, 63, Annuals 1, 2. Superman: The Man Of Steel #'s 2, 4, 6, 8 (who do we appreciate? Kal-El!!!). World of Krypton (2nd series) 1-4, World of Smallville 1, 2, World of Metropolis 1-4. Non-Supey sales included Flash 85, Demon 40-42, and Doom Patrol #'s 26-33, 35. The lesson to be learned from this kind of discounting? The customer perceives a bargain (20% off Guide) while we move bulk at a profit. The result? Everybody's happy!

Also sold in this area, but not part of this sale, were: Ren & Stimpy #'s 16 & 17 for a over-Guide $4 the pair, a Punisher #11 in NM for an over-guide $7; Superman: The Man of Steel #'s 6, 9, & 10 in NM for double-Guide at $2 apiece and #19 in NM for an over-Guide $3 American; and a group sale of Punisher: P.O.V. #4, Superman (2nd series) #73, and a Daredevil #257, all in NM, for a discounted $19.38. Hey, it was all the customer had in his pocket!

And on that mercenary note, see ya next month!

KEVIN FORBES
Triple City Comics
3482 Ormond Circle
Lexington, KY 40517
(606) 272-2914

Hello from Wildcat country! It's good to be home! I just got back from some Florida shows (Gainsville, Jacksonville, and Orlando), as well as the usual Ohio and Kentucky shows. Look for me in Minnesota on Sept. 24 and 25 and in Detroit on Oct. 1 and 2.

Current Age

DC Zero Hour back issues are still in high demand. Lady Death, Vampirella, Shi, and Razor are all lovely ladies that sell well - though it has slowed a bit with Shi and Razor. Marvel titles are still slow except for X-titles and the Spidey clone stories. Image has big hits with Gen 13, Wetworks, and its Valiant covers. All three sell well, and demand outweighs supply. I predict Wetworks will most likely go up quickly. (Gen 13 is either at or near its peak.) The story is good, the art is excellent, and the print runs are reasonable. Recent sales: Bone #1 NM $200; Bone Flip-book $20; Creepy Fearbook NM $25; Valiant Care Books NM $8; Lady Death #1 NM $30; Velvet Swimsuit NM $45; Moonknight #55 NM $23, #57 NM $10; Vengence Of Vampirella #1 NM $10; SYI #1 NM $10, Gen 13 #1 NM $25.

Bronze Age

All Uncanny X-Men issues between 94-145 and 209-228 These issues don't fly off the shelves, but they sell very steady. I would advise you X-collectors to find a high grade copy of Giant Size X-Men #1 before the price gets up where it should be - about $350. Interest in Amazing Spidey between 121-152 has picked up dramatically due to the clone and renewed interest in Gwen Stacy (pick up a copy of Marvels #4). Recent sales: Giant Size X-Men #1 FN $175; X-Men #158 NM $8, #211 NM $25, #244 NM $12, #266 NM $32; Amazing Spidey #149 NM $70, #150 NM $40, #169 NM $15, #299 NM $30; Black Panther #1 NM $10; Invaders #1 NM $15; Iron Fist #14 NM $125; Kazar #1 NM $15.

Silver Age

Any high grade key issues sell quickly whether they are Marvel, DC, Dell, ACG, Gold Key. The only way to keep them on the shelf for any period of time is to put them at 1.3 to 1.5 X Guide. Recent sales: Amazing Spider-Man #14 FN $400, #121 NM $110; FF #52 NM $75, #72-77 NM $35 each; Hulk #102 FN $90; All-Star Western #11 NM $35; Batman #359 NM $45; Shadow #1 NM $30; Superman GF Lois Lane #70 FN+ $80.

Nuff said and see you next month!

DR. ROGER SMYTH
Funny Business Comics Ltd.
660B Amsterdam Ave.
New York City, NY 10025
(212) 799-9477

A brief review of the summer. July was about as poor as predicted. All the distributors, and even Marvel, concur that orders were down and sales were extremely limited for new material. In the past, summer has been considered the highest selling period, but my suspicions are that due to market shifts (i. e. price increases, increased alternate availability, poor stories and art, customer reassessment of "needs", and the overall economic situation), the industry may no longer be able to predict buying patterns in a seasonal manner for the time being. August picked up a bit with both Zero Hour and the Clone storyline; it was certainly better than July, but not what used to be considered a "normal" August. So far (10 days into September), this month seems to be about mid-way between July and August, but September is not known to be a "hot" month. Generally speaking September means the younger readers are trying to deal with the "oh-no-not-school-and-homework" syndrome, but my experience is that this may not apply as much as it had in the past, since the younger readers, unfortunately, no longer make up the bulk my customers. When I had a youngster who had taken Archie off his folder, when they went from $1.25 to $1.50, I knew something is seriously awry. What did pick up in August was back issues, see below for details on this.

Current Stuff

DC, Marvel, Image and the others in that order. Zero Hour story good, and a sell through. DC did well for both the dealers and the customers. In ordering for November, I note that DC is attempting to jump-start the Piranha Press line. How many of these did I have to remainder at 25¢. At the new prices of $4.95 for this line in Black and White, they better have it written by Bradbury, or Shakespeare, and inked by Rembrandt.

Marvel: A mixed bag for them. Phalanx Covenant

was an excellent seller, and ASM maintains momentum, although Web is slipping. Generation X arrived this morning and is sold out. As I was placing my November pre-orders I noted that I don't order about 20% of the Marvel offerings, (even the young, young ones don't want a Barbie), and for the others I could easily cut another 20% of the titles, with no sales impact. That means that 40% of the Marvel line could be cut with no appreciable impact on me. Marvel did have one interesting episode this summer. Several weeks ago, The New York Sunday Times in their Arts and Leisure section had a full color front page article on the X-Men and their various permutations, which continued for almost another full page. While this appeared as editorial, reportorial matter, had it appeared as advertising, I suspect it would have cost $50,000, it was great PR. Generally when something like this appears (i. e. Death of Superman, Break-My-Back-Batman, etc.), it generates an immense amount of phone calls and in store trade. This time one person came in, told me she had seen the article, purchased three recent X-Men, and I've never seen her since. Quo vadis? See below for a flash item about Marvel reprints.

Image: Orders for Spawn have dropped about 20%, other titles remain constant. If I weighted the averages, Image would come out ahead of Marvel.

Others: As write this, the fate of Defiant is of concern. Sales are flat, and their pre-order solicitations for November indicate they may be cutting back. While I'm not recommending their product, I do not want any of the independents to fold, although I fear this will happen. We need every alternate we have. Marvel seems intent on flooding the market with reprints, and with increasing release delays between "regular" and "deluxe" material (three weeks delay by November), so that in reality we would have to consider the "regular" issues as either reprints or second printings (what is the difference). But flood they do, and the only alternates are the independents. A source of concern.

Back Issue Stuff

The one really bright spot here is that back issues are picking up. In some cases the mid-range books (X-Men #94 FN+ $130, Marvel Spotlight #5 a lovely VF+ $110), in others just an increased demand by the collector for reading and completing a run. Iron Man, Supermans, Thor, ASM of course. No discernible specific trends, except that it appears the back issue market is regaining some solidarity and not just with the Clone issues. Being in New York, we get a considerable amount of overseas visitors during the summer, and this summer the trend continued. Requests for Gold Key, Dell, Charltons, DC and Marvel; again no trends, but overall the back issue market is stable, and may get better; I'm impressed.

Reprint Warning

Just today I received in my weekly shipment a sealed packet of a dozen Marvel Silver Age reprints. They are not pre-priced (I'd estimate retail at $8-$15) and obviously are meant for mass distribution (i. e. Wal-Marts, etc.). They are simply beautiful, bright colors, glossy, and about as Mint as I ever hope to see these books. The problem is that they might very well be mistaken for the originals. Included are such issues as Uncanny X-Men #28, Young Men #25 (Atlas), Amazing Fantasy #13, etc. However, the Amazing Fantasy #13 does not even contain an indicia, with no indication of "second printing". The give-away here is the ads, since many of them are current, including of course a current Marvel subscription page (there is also a subscription postcard inserted in the package), but even so many of the pages contain original ads from the original issues. I can readily forsee collectors and some dealers not realizing these are reprints (or more significantly, realizing that they are). Just another incident that all of us need be aware of.

Endnotes

Next issue I'd like to deal with my perceptions of what "hot" may really mean, but for now, while the comic book market seems unstable and in flux, (as does the opera season, the theater season) so does the upcoming TV season. The only real find that I'm looking forward to is the return of the Young Indy series in the form of four TV movies. I was genuinely sorry to see this series leave two seasons ago, it's simply fun. I really recommend it, it's something I think you'll really… enjoy.

WALL TO WALL COMICS

7071 WARNER AVE
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Action	# 83	VG	$ 100	Hulk	# 1	VF	$4200
Action	# 108	VG	$ 80	Journey into Mystery signed by Kirby	# 83	G+ C.T.,Tape	$500
Action	# 110	G	$ 42	Journey into Mystery	# 85	G+ C.T.,M.chip	$50
Action	# 144	VG	$ 50	Journey into Mystery	# 88	F+	$145
Adventure	# 267	F 2nd L.S.H.	$325	Mystery in Space	# 53	F- C.T.	$375
All Star	# 5	VG	$400	Secret Origins	# 1	F+	$350
Amazing Fantasy	# 15	F C.T.	$6500	Showcase	# 4	VG+ C.T.	$5000
Amazing Spiderman	# 20	VF+	$350	Strange Tales	# 110	VF- C.T.	$400
Amazing Spiderman	# 24	VF	$190	Strange Tales	# 114	F	$125
Amazing Spiderman	# 26	VF	$250	Strange Tales	# 115	F+	$175
Amazing Spiderman	# 29	VF	$175	Strange Tales	# 118	VF	$50
Batman Annual	# 1	VF	$600	Superboy	# 100	VF+	$200
Brave & Bold	# 34	NM	$1750	Tales of Suspense	# 39	VF+ C.T.	$1200
Fantastic Four signed by Kirby	# 1	VG C.T.	$2700	Tales to Astonish	# 27	VF C.T.	$1400
Flash	# 105	VF	$4500	Tales to Astonish signed by Kirby	# 35	F- C.T.	$400
Flash	# 107	VF	450	X-Men	# 1	VF	$3500
Flash	# 108	VF	425				
Green Lantern	# 76	F+	$80				
House of Secrets	# 92	VF+	$450				

Additional titles are available from 1958 to the present. Please call to enquire.

INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✙ An increase in price since last issue.
- ▫ A decrease in price since last issue.
- ▥ A high demand issue.

Grading Comics

Grading a comic book is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and its entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to prevent further deterioration.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The two hardest parts of evaluating a comic book is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

Calculating the VG and VF Price:

To calculate the VG price, ad the Good price to the Fine price and divide the total by two.
(GD + FN) /2 = VG

To calculate the VF price, ad the Fine price to the Near Mint price and divide the total by two.
(FN + NM) /2 = VF

ABBOTT AND COSTELLO (TV)
Feb, 1968-Mar. 22, Aug. 1971 (Hanna-Barbera)
Charlton Comics

1	5.00	15.00	35.00
2	2.80	7.50	18.00
3–10	2.00	6.00	14.00
11–22	1.85	4.00	10.00

ACTION COMICS (Action Comics Weekly #601-642)
No. 212, Mar., 1955-Present
National Periodical Pub./DC Comics

1-Reprint (1988, 50¢-c)			0.50
202-220, 222-1st code approved issue	23.00	69.00	161.00 +
221-240: 224-1st Golden Gorilla story	18.00	54.00	126.00 +
241, 243-251: Last Tommy Tomorrow	14.00	41.00	96.00 +
242-Origin/1st app. Brainiac (7/58)	110.00	320.00	735.00 + H
252-Orig.n & l st app. Supergirl; retro of new Metallo	120.00	358.00	835.00 + H
253-2nd app Supergirl	27.00	81.00	188.00 + H
254-1st meeting Of Bizarro & Superman	24.00	71.00	166.00 + H
255-1st Bizarro Lois Lane	16.00	48.00	112.00 +
256-261: 261-Origin/1st app. Streaky the Super Cat	10.00	30.00	70.00
262, 264-266, 268-270	7.10	21.00	50.00
263-Origin Bizarro World	10.00	34.00	78.00
267-3rd Legion app. (8/62)	40.00	129.00	290.00 +
271-275, 277-282: 282-Last 10¢ issue	6.40	19.00	45.00
276-6th Legion app.	18.00	54.00	125.00
283-Legion Of Super-Villains app	7.10	21.00	50.00
284-Mon-El app.	7.10	21.00	50.00
285-12th Legion app. (2/62)	7.10	21.00	50.00
286-289: 287-14th Legion app.	3.70	11.00	26.00
290(7/62)-17th Legion app, Phantom Girl app	3.70	11.00	26.00
291, 292, 294-299	3.20	8.00	20.00
293-Origin Comet (Superhorse)	7.90	24.00	55.00
300-(5/63)	3.60	11.00	25.00
301-303, 305-308, 310-320	1.90	6.00	13.00
304-Origin/1st app. of Black Flame (9/63)	2.40	7.00	17.00
309-Legion app., Batman & Rob.n & & cameo	2.30	6.90	16.00
321-333, 335-340	1.70	4.00	10.00
334-Giant (6-28); r/origin Supergirl, Legion	2.60	8.00	18.00 +
341-345, 348-359: 344-Batman x-over	1.20	3.00	7.00
347, 360 (Giants G-33 & G-45)	1.70	5.00	12.00
361-372, 374-380: 377-Legion begins	1.00	3.00	6.00
373-Giant Supergirl (G-57), Legion-r	1.50	4.00	9.00
341-424: 411-Eclipso origin-r	1.00	2.00	5.00
425-Adams art, The Atom begins	1.20	3.00	7.00
426-436, 438, 439, 432-1st SA Toyman	0.80	1.60	4.00
437, 440-(100 pg giants)	1.00	3.00	6.00
440-1st Grell-a on Green Arrow	1.30	3.00	7.50
441-Grell-a on Green Arrow continues	1.00	2.50	6.00
442, 444-499, 484-40th anniversary issue	0.60	1.20	3.00
500-Superman life story (1 00, 68pgs)	0.60	1.20	3.00
501-551, 554-582, 521-1st app. Vixen	0.40	0.70	1.75
552, 553-Arsenal-Man-st/stories (2 & 3/84)	1.00	2.60	6.25
583-Alan Moore scripts	1.30	3.00	7.50
584-Byrne-a begins; New Teen Titans app	0.40	0.70	1.75
585-599, 598-1st app. Checkmate	0.20	0.40	1.00
600-(2-98, 84 pgs.)	0.90	1.70	4.25
601-642: (1-50, 52 pgs.); 611-614: Catwoman	0.30	0.60	1.50
643-Identity issues; Perez-c/a; scripts begin	0.30	0.60	1.50
644-649, 651-661, 663-666, 668-679, 660-Death of Lex Luthor			
674-Pre-crisis Supergirl; 679-Last 1 00-c	0.20	0.40	1.00
650, 662-(50 pgs.); origin Jemaine	0.30	0.60	1.50
662-Superman reveals id to Lois Lane	0.70	1.40	3.50
667-(1.75, 52 pgs.)	0.40	0.70	1.75
680-682	0.30	0.50	1.25
683-Doomsday cameo	1.30	3.00	7.50 H
683-2nd & 3rd printings	0.30	0.50	1.25
684-Doomsday battle issue	1.30	3.30	8.00 h
685, 686-Funeral For A Friend issues; Supergirl app.	0.40	0.80	2.00
685-2nd & 3rd printings	0.30	0.50	1.25
687-(1.95)-Collector's Ed. w/die-cut c-s	0.40	0.80	2.00
687-(1.50)-Newsstand Ed. w/mini-poster	0.30	0.60	1.50
688-699,701-703-(1.50) 688-Guy Gardner c/sty. 697-Bizarro c/sty.			
703-(9/94)-Zero Hour	0.30	0.60	1.50
695-(2.50)-Variant foil embossed-c	0.50	1.00	2.50
700-(2.95, 68 pgs.)-Fall of Metropolis pt. 1	0.60	1.20	3.00
0-(10/94)	0.30	0.60	1.50
Annual 1 ('87)-Arthur Adams-a, Batman app.	1.00	2.50	6.00
Annual 2 ('89, 1.75)-Perez-c/a	0.40	0.80	2.00
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00
Annual 4, 5 ('92-'93, 2.50, 68 pgs.)	0.50	1.00	2.50
Annual 6 ('94, 2.95)-Elseworlds story	0.60	1.20	3.00

ADAM-12 (TV)
Dec, 1973-No. 18, Feb, 1976 (Photo covers)
Gold Key

1	3.20	8.00	20.00
2–10	1.65	4.00	10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr., 1975 (Hanna-Barbera)
Gold Key

1	5.10	15.90	36.00
2, 3	3.20	8.00	20.00

ADVENTURE COMICS
No. 200, May,1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics

200	50.00	140.00	320.00 + H
201-208	31.00	93.00	216.00 +
209-Last pre-code; origin Speedy	31.00	94.00	220.00
210-1st app. Krypto (Supergirl's c/sty (3/55)	181.70	545.00	2180.00 + H
211-213, 215-220: 220-Krypto app	24.00	73.00	170.00 H
214-2nd app. Krypto	38.00	114.00	265.00 H
221-246	20.00	60.00	140.00
247-1st app. Legion Of Super Heroes (4/58)	260.00	790.00	2625.00 +
248-252, 254, 255: Green Arrow in all	14.00	43.00	100.00
253-Superboy/Robin first meet	21.00	62.00	145.00
256-Origin Green Arrow by Kirby	61.70	190.00	432.00 +
257-259	13.00	39.00	92.00 +
260-1st Silver Age origin of Aquaman (5/59)	60.00	190.00	445.00 h
261-266, 268, 270: 266-(11/59)-Aquagirl layout (origin/1st app.), not same as later character	10.00	30.00	70.00
267-2nd Legion Of Super-Heroes (12/59)	83.60	250.00	585.00 +
269-Intro Aqualad (2/60)	21.00	62.00	145.00
271-Origin Luthor retold	21.00	64.00	150.00
272-274, 276-280: 276-3rd Metallo	7.10	21.00	50.00
275-Origin Superman/Batman team-ups/st	19.00	57.00	132.00 + H
281, 284, 287-289-Bizarro cover	7.10	21.00	50.00
282-5th Legion app., retro/origin Starboy	15.00	45.00	105.00
283-Intro Phantom Zone	16.00	49.00	115.00
285-1st Tales of Bizarro World story; Jx Ackr.	12.00	36.00	85.00
286-1st Bizarro Mxyzptlk, Bizarro-c	11.00	33.00	78.00
290-8th Legion app., last 10¢ issue	16.00	47.00	110.00
291, 292, 295-298: 295-Bizarro-c	5.00	15.00	35.00
293-13th Legion app., 1st Bizarro Luthor	9.30	28.00	65.00
294-1st Bizarro M. Monroe, Pres. Kennedy	9.30	28.00	65.00
299-1st Gold Kryptonite (8/62)	6.40	19.00	45.00
300-Legion series begins (9/62)	40.00	120.00	280.00 +
301-Origin Bounding Boy	12.00	36.00	85.00
302-305: 303-1st app. Matter Eater Lad	7.30	24.00	55.00
306-310: 1st Legion of Substitute Heroes	5.70	17.00	40.00
311-320: 318-Origins & powers of Legion	4.30	13.00	30.00
321-Intro Time Trapper	3.60	11.00	25.00
322-330: 327-Intro Lone Wolf in Legion	3.10	9.40	22.00
331-340: 340-Intro Computo in Legion	2.60	7.10	17.00
341-Triplicate Girl becomes Duo Damsel	2.10	5.20	12.50
342-345, 347, 350, 351	1.60	4.00	9.50
346, 348, 349: 348-Intro Karate Kid	1.80	4.40	10.50
352, 354-360	1.30	3.30	8.00
353-Death of Ferro Lad w/ Legion	3.00	8.00	15.00
361-364, 366, 368-370	1.30	2.60	6.50
365, 367, 371, 372, 374-Intro Chemical King	1.50	3.00	7.50
373, 374, 376-380: 380-Last Legion in Adv	1.30	2.60	6.50
375-Intro Quantum Queen & Wanderers	1.40	3.00	7.00
381-Supergirl bag rs (1st full length story, 68¢)	0.60	1.20	3.00
382-389, 391-400	0.50	0.90	2.25
390, 403-(80 pg. giants G-81 & G-81)	1.60	3.00	8.00
401, 402, 404-410, 409,410-(52 pgs.)	0.60	1.20	3.00
482-Giant G-81 (68 pg.); Legion-r	1.30	2.60	6.50 +
411, 413, 418, 419, 411-415,417-420-(52 pgs.)	0.20	0.40	1.10
412-r/origin/1st Ar-mal Man/Str Adv #180	1.00	2.00	5.00
414-r/2nd Animal Man/Str. Adv #184	0.60	1.20	3.00
415, 420-Animal Man-r/Str Adv. #190, 195	0.30	0.60	1.50
416-Giant DC-100 Pg. Super Spect. #10, G.A.-r	0.40	0.80	2.00
417-Vigilante, Frazetta Shining Knight-r	0.30	0.50	1.25
421-424: 424-Last Supergirl in Adv.	0.20	0.40	1.00
425-New look begins (change to adventure)	0.30	0.60	1.60
426-427, 431-458, 435-Mike Grell's 1st-a	0.20	0.40	1.00
428-1st app. Black Orchid (6-7/73)	1.50	3.00	7.50
429-430-Black Orchid app	0.80	1.50	3.75
459, 460-New Gods/Darkseid story concludes from New Gods #19 (4/59 is dated 9-10/78) w/o missing a month	0.70	1.40	3.50
461, 462 (68 pgs.)-Death of Earth II Batman	0.90	1.80	4.50
463-466 (1.00, 68 pgs.)	0.20	0.40	1.00
467-Starman by Dillo, Plastic Man begin	0.30	0.60	1.50
468-490: Last comic-size iss.	0.20	0.40	1.00
491-499: 491-100 pg. digests begin	0.20	0.50	1.20
500-All Legion reprints	0.30	0.60	1.60
501-503: Golden Age reprints	0.20	0.50	1.20

ADVENTURES INTO THE UNKNOWN
No. 51, Jan.1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	20.00	60.00	140.00 -I
52-58 (3-D effect-c/stories)-Black-c	18.00	54.00	126.00 + h
59-3-D effect story only	12.00	37.00	86.00 + h
60-Woodesque-a by Landau	7.10	21.00	50.00 -H
61-Last pre-code issue (1-2/55)	6.50	21.00	48.00 -H
62-70	4.30	13.00	30.00
71-99	2.90	9.00	20.00
91,96(#95 on inside),107,116-All contain Williamson-a	4.30	13.00	30.00
92-95-97-99-101-106-108-115,117-127	2.90	8.60	20.00
100	3.10	9.40	22.00
128-Williamson/Krenkel/Torres-c, last 10¢	2.60	7.70	18.00
129-150	2.10	6.40	15.00
151-153: 153-Magic Agent app.	1.90	5.60	13.00
154-Nemesis begins (origin), ends #170	2.40	7.00	17.00
155-167, 169-174: 167-Magic Agent app	1.90	5.60	13.00
168-Ditko-a(p)	2.60	7.70	18.00

ADVENTURES OF BOB HOPE, THE
No 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Pub.ications

32-40: 32-1st code issue	8.00	24.00	56.00 +
41-50	6.60	20.00	46.00 +
51-70	4.30	13.00	30.00
71-93, 95-105: 95-1st monster issue (11/65)	2.10	6.40	15.00
94-Aquaman cameo	2.40	7.30	17.00
106-109-Monster-c/stories by N Adams-c/a	4.00	12.00	28.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug, 1994 (2.95, co/or, mini-series)
Marvel Comics

1-4-Characters from X-Men	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications

41-60	4.30	13.00	30.00
61-92: 68, 74-Photo-c	3.30	10.00	23.00
81-91,93-96,98-100: 89-Bob Hope app	2.00	6.00	14.00
97-Superman cameo	2.90	8.60	20.00
97-Batman/Robin x-over; Joker-c/story	3.90	12.00	27.00
101-103, 104-Neal Adams-c/a	3.00	9.40	22.00
102-Beatles app., N Adams-c/a	3.70	11.00	26.00
105-Superman x-over	2.30	7.00	16.00
106-111,113-116	1.10	2.70	6.50
112-Flash x-over	2.30	6.90	16.00
117-Wonder Woman x-over	1.50	3.60	9.00

118-124	1.00	2.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
Tn. 166, Mar. 1979-No. 172, Jan. 1980
Gold Key

166-172	1.00	2.50	6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan. 1987-Present
DC Comics

424	0.40	0.80	2.00
425-449; 449-Invasion	0.40	0.70	1.75
450-463; 463-Superman/Flash race	0.30	0.60	1.50
464-Lobo-c/app. pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-491; 491-Last $1.00-c	0.20	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.50	6.00
496, 497-2nd printings	0.20	0.50	1.25
497-Doomsday battle issue	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
500-Platinum Edition	14.00	43.00	100.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c	0.30	0.60	1.50
502-518: 502-Supergirl-c/story. 508-Challengers of the Unknown app. 510-Blizzard-c/story. 518-(9/94)-Zero Hour	0.30	0.60	1.50
505-(2.50)-Holo-grafix foil-c ed.	0.50	1.00	2.50
0-(10/94)	0.30	0.60	1.50
Annual 1 ('87)-Starlin-c & scripts	0.30	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake	0.50	1.00	2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story	0.60	1.20	3.00

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug. 1959-No. 30, Oct. 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	160.00	378.00	+ H
2-Williamson, S&K	31.00	93.00	216.00	+ H
3-Origin retold	25.00	75.00	175.00	H
4-S&K-c; Powell-a. Shield x-over	12.00	36.00	85.00	
5-10. 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	8.00	24.00	55.00	
11-13, 15-20: 20-Origin Flygirl retold	5.00	14.00	32.00	
14-Intro & origin Flygirl	6.40	19.00	45.00	
21-30: 30-1st S.A. app. Comet	3.10	9.40	22.00	
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept. 1961-No. 15, Nov. 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	17.00	51.00	120.00
2, 3: 3-Last 10¢ issue	8.60	26.00	60.00
4-6: Catgirl app.	5.70	17.00	40.00
7–10	4.00	12.00	28.00
11-15: 13, 14-Catgirl, Black Hood app.	3.10	9.40	22.00

AGENT THREE-ZERO
Sept. 1993 (3.95, color, 52 pgs.)
Galaxionwerks,Inc
1-Polybagged w/card & mini-poster 0.80 1.60 4.00

AGE OF THE REPTILES
Nov. 1993-No. 4, Feb. 1994 (2.50, color, limited series)
Dark Horse Comics

1–4	0.50	1.00	2.50

AKIRA
Sept. 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics

1	2.10	6.40	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3-5	1.30	3.10	7.50
6–15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50

ALBEDO
Apr. 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover, 50 copies	6.40	19.00	45.00
0-White cover, 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	2.20	5.40	13.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark rust, 1st app. Usagi Yojimbo	1.60	3.90	9.75
1-Bright red	1.60	3.90	9.75
2	1.00	2.50	6.00
3–14	0.40	0.80	2.00

ALBEDO ANTHROPOMORPHICS
Feb. 1994 (2.95, color)
Antarctic Press

1	0.60	1.20	3.00

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec. 1967; No. 2, May, 1982
Gold Key
1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning

	2.10	6.40	15.00
2-Same contents as #1	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 8, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	5.00	15.00	35.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.60	11.00	25.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
Aliens Mini Comic 1 (2.95), 4x6")-Included in Aliens Portfolio	1.70	4.00	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS

V2 #1, Aug. 1989-No. 4, 1990 (2.25, color, mini-series)			
Dark Horse Comics			
V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan.1993-No. 10, July, 1994 (2.50, color, limited series)
Dark Horse Comics

1–10	0.50	1.00	2.50

ALIENS: EARTH ANGEL
Aug. 1994 (2.95, color, one-shot)
Dark Horse Comics
1-Byrne a/story 0.60 1.20 3.00

ALIENS: EARTH WAR
June. 1990-No. 4, Oct. 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb. 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Suydam painted-c 0.50 1.00 2.50

ALIENS: HIVE
Feb. 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: Kelley Jones-c/a in all 0.50 1.00 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Painted-c	0.50	1.00	2.50

ALIENS: MUSIC OF THE SPEARS
Jan. 1994-No. 4, 1994 (2.50, color, limited series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-No. 12, 1994 (2.50, color, limited series)
Dark Horse Comics

1-7, Bolton painted-c. Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr. 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D Gibbons script 1.00 2.00 5.00

ALIENS: STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec. 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0 (July, 1990, 1.95) nCHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini series)
Dark Horse Comics
1-3-Suydam painted-c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept. 1952-No. 117, Sept-Oct. 1966
National Periodical Publications

127 (1952)	70.00	204.00	475.00 + H
128 (1952)	48.00	144.00	335.00 + H
2 (12-1/52-53) - 5	40.00	119.00	278.00 + H
6–10	24.00	73.00	170.00 H
11-18: Last pre-code issue	22.00	65.00	152.00 + H
19-28	15.00	46.00	108.00 + H
29, 30, 32-Wood-a	16.00	47.00	110.00 H
31, 33-40	12.00	35.00	82.00 + H

Akira #31
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LETTERS TO THE EDITOR

Trading Card Guide

I was wondering if you could put a price guide on comic cards in your magazine?

Chris Hammond, Tennessee

Since card prices don't change as often as comic prices, our card guide is published approximately every third issue.

Nonsense!!!

Regarding Jim L.'s letter in OCBM #17 (Sept. 94): Nonsense!!! While it's true that 95% (or more) of Silver and Golden Age comics are less than NM, it's absurd to assume that a good Golden Age book should sell for less than 5% of NM.

Thank of it this way: The last comic you need to complete your Batman comic collection is Detective #27. You decide to buy it from Pacific Comics Exchange, and they mark up their books 20% over their buy prices listed (OCBM #17, pg. 166). You would have to pay $60,000 more for a NM, instead of buying a VF. Say the defect that brings the book to VF is a light 1/2 inch crease on the back cover. Considering that defect would cut the price of the copy in half, it seems to me that the market is not driven by fanatical collectors, but fanatical investors who are paying a commodity, not a piece of Four Color history.

Incidentally, in the store I manage, maybe 1% of the Silver and Golden Age (pre 1968) stock is graded at NM. Most of the comics from this time (especially Gold) are overgraded. For example I saw a Spidey #1 in San Diego graded NM that looked to me like a VF-. But now I'm being picky.

As a final note I am interested in buying all Golden Age comics that Jim L. would like to sell in GD condition for 1% of top Guide. (An Action #1 for $900, wouldn't it be great.)

Joshua Leto, California

100 To One

Jim L.'s letter (in issue #17) hit the mark exactly! It is totally logical for the higher grade rare material to be at 100X Good, or even higher! For every Good copy of say Action 10, how many truly NM copies are there? I'd venture to say that they exist at a ratio of at least 100 to one (one NM copy to 100 Good copies). We are the only collectible hobby that does not understand this!

Jeff Broderick, New Jersey

Rebuttal

In regard to Jim L.'s letter in CBM #17, I offer this rebuttal. Agreed, high grade comics will always be more desirable, and therefore more salable, but it was not the intent of my letter to dispute that fact. My complaint was that while VG Showcase #22's were regularly fetching $7-800, guide was going down to the $500 range. This was absolutely not a true reflection of the market other than from an investor's point of view, and believe me, there are a lot more collectors than investors (at least for Silver & Golden Age). All dealers that I spoke to at this time were agreeing to this fact.

As to Jim's comparison of comics & coins, I feel that this is a bad example by any standards. For one, grading criteria are not the same. After all, when was the last time you dropped a mint coin and bent it into a VG specimen. Also, coins are much more of an investor's market than a collector's market. What coins have spawned genres leading to thousands of superheroes? What coin could compare to an Action #1? No coin has ever influenced American culture like comic books. Coins are (relatively) also much more common than comic books, especially in grade. All of this justifies 100X Guide price for a mint specimen.

With comic books, high grade copies should bring premiums, but nowhere near 100X (or 15X as you suggested) of Good Guide. I feel at most early SA books in Mint should bring 12X Good (with the exception of some more common Marvels) no more than 10X Good for 1947-55 books and down on the line to possibly a mere 1 & 2 or 3 ratio for the scarcest most important 1930's books. Of course Mile High or "nicest known copies" of major keys will always fetch huge multiples of Guide. (But this will also pull up low grade values.)

As for this "inevitable" invasion by investors, I don't feel it should be inevitable. It is going to do serious damage to the market if it comes (look at sports cards) and I hope dealers fight it all the way. Anyways, your coin comparison might hold better with new comics, which match up better. Thanks to Overstreet for this forum and as always make mine Overstreet.

Dan Hampton, New Mexico

Should Be Upped

I agree with the letter from Jim L. regarding the prices of high grade comics being 100 times over Good prices. My only concern is that the Good and Fine prices in the Guide should stay where they currently are, and the Near Mint prices should increase. The prices of the lower grades are still being purchased at Guide Prices. So if high grade comics are truly rare, and being sold at two to three times Guide the prices should be upped, and are credible.

Gregory Blomberg, California

Publicity Page

With the upcoming Marvel Action Hour set to debut on television, I expect increased demand for Fantastic Four and Iron Man titles including: Fantastic Four #1, 2, 4, 5, 48, 49, 50; Tales Of Suspense #39; Iron Man & Submariner #1; Iron Man #1; and Sub-Mariner #1

On another topic, would you print the publicity page from Amazing Spider-Man #1? I can't remember what page it's on but it shows a full page panel of Spider-Man promoting his new series to the readers. I've always loved this page for several reasons: First, I've always felt that the "publicity page" is what gives ASM #1 a strong character as a comic book, setting it apart form all other comic books at that time in March, 1963, Marvel, DC, and everything else. Who did the art work on this full-page panel, Jack Kirby? I can't recall another instance in which this type of self-promotion was ever done, whether in the Golden Age or Silver Age.

I believe that this was the first time that a comic book character has ever promoted himself. It seems perfectly logical that it would be Spider-Man. Perhaps Peter Parker felt that his series wouldn't succeed if he didn't get into costume and self-promote it. What a wonderful facet to add to this already historic

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A PERSONAL MESSAGE FROM
SPIDER-MAN
Hi, friends!
Hope you enjoyed this issue of the new AMAZING SPIDER-MAN!
Beginning with our THIRD ISSUE* there'll be a letters page for your knocks and boosts, called THE SPIDER'S WEB! So, send your letters along now to SPIDER-MAN, THIRD FLOOR, 655 MADISON AVE., N. Y. 21, N. Y.!
Don't miss my new and different adventures in issue #2, on sale the beginning of February, 1963. Better ask your dealer to reserve your copy NOW, because judging by advance reports the demand will be greater than the supply!
Yours for thrills and fantasy... Spider-Man
*NOTE:
We can't print your letters till our THIRD issue because our SECOND issue will already be on the presses by the time you read this!

Silver Age comic book.

Happy Hunting, all. Make Mine Overstreet.

John Mlachnik, Minnesota

I can't tell who the artist is, John. Maybe some artist savvy Overstreet reader can help.

Concrete Is Hard

Hi! I just wanted to let you know that your magazine is still excellent. I am very pleased with the new preservation column by Tracy Heft. It makes sense to take the best care of your collection. I also enjoyed the article on the new developments in Shadowhawk's life; I'm thinking of looking in on the Ol' Backbreaker after months of not reading his title. The Golden Age stuff is nice, but could we see more Silver/Bronze age stuff? Not everybody can afford to seek out pre-WW II gems. From a historical standpoint though, it's fascinating.

On other matters, I agree that Mr. Sandy Cigno (Issue #17 - letters) has a point. Publishers are flooding the market in order to dominate it and the fans are being washed out to sea! I have runs of several long-running Marvel titles and will have to pay $12.00 this month just to keep Amazing Spidey up to date. (Four titles at $2.95 with special enhancements) At least I have a job, I'd hate to think of the problems kids have to go through if they are trying to finance their collecting thru paper routes.

Finally, I have a question for your learned readers. Can anyone tell me if the original last three Dark Horse "Concrete" issues (Issue 8-10) are scarcer or printed in lower amounts than issues 1-7? They seem to be tougher to find. I found issue #9 in Michigan, and issue #10 on a trip to Eastern Pennsylvania on the opposite side of the state. I have been looking fruitlessly for a copy of #8 for several years with no success. Can someone tell me somewhere to look that might turn one up? I tried Joseph Koch and David Alexander already, no luck.

Ron Dale, Pennsylvania

In The Wrong Business

I would like to comment on several of the Market Reports (Sept. 94, #17). Obviously these guys are in the wrong business. They should be selling stocks and bonds on Wall Street. Comic books should never be bought for investment purposes. Comics were made so that people could enjoy reading them. Granted, when something is rare, and a demand for a product increases the price will rise (ECON. 101). A comic book should always be purchased because it is going to be read, not to make money off of. Guys, if you want to invest, play the stock market and leave the reading to us.

John F. D'Amico, New York

Well You Know

I read the article in issue #12 on the Lost In Space comics. I thought at first that I wouldn't even be able to look at these books let alone buy even one of the earlier titles. But to my gratitude they had plenty of issues in lesser condition for less than $3.00 a pop! So now I have over 13 issues in my collection and I am looking for more. I even found issue #1 in good condition for $50. I don't know if that is a good price for it or not. I do know that is a lot of money for me right now.

What is the deal with the new bad girl comics? I mean all that they are is a big (well you know) covered with very little clothing. If you want big (well you know) then check out Elvira by Claypool Comics. The photo covers are worth the price to me!

Carl Williams, Arkansas

Congrats on your Lost In Space comics and thank you for keeping us abreast of Elvira photo covers, Carl. And thanks to everyone who wrote in this month. If you'd care to write, send your cards and letters to:

Overstreet
P.O. Box 2610
Cleveland, TN 37311

INSIDE - TEKNO•COMIX SNEAK PREVIEW!

OVERSTREET

COMIC BOOK MONTHLY

COMING SOON
FROM
TEKNO•COMIX

Neil Gaiman's
MR. HERO

Leonard Nimoy's
PRIMORTALS

Gene Roddenberry's
LOST UNIVERSE

On The Cover:
The
Rhinosaur
From The
Tekno•Comix
Universe!